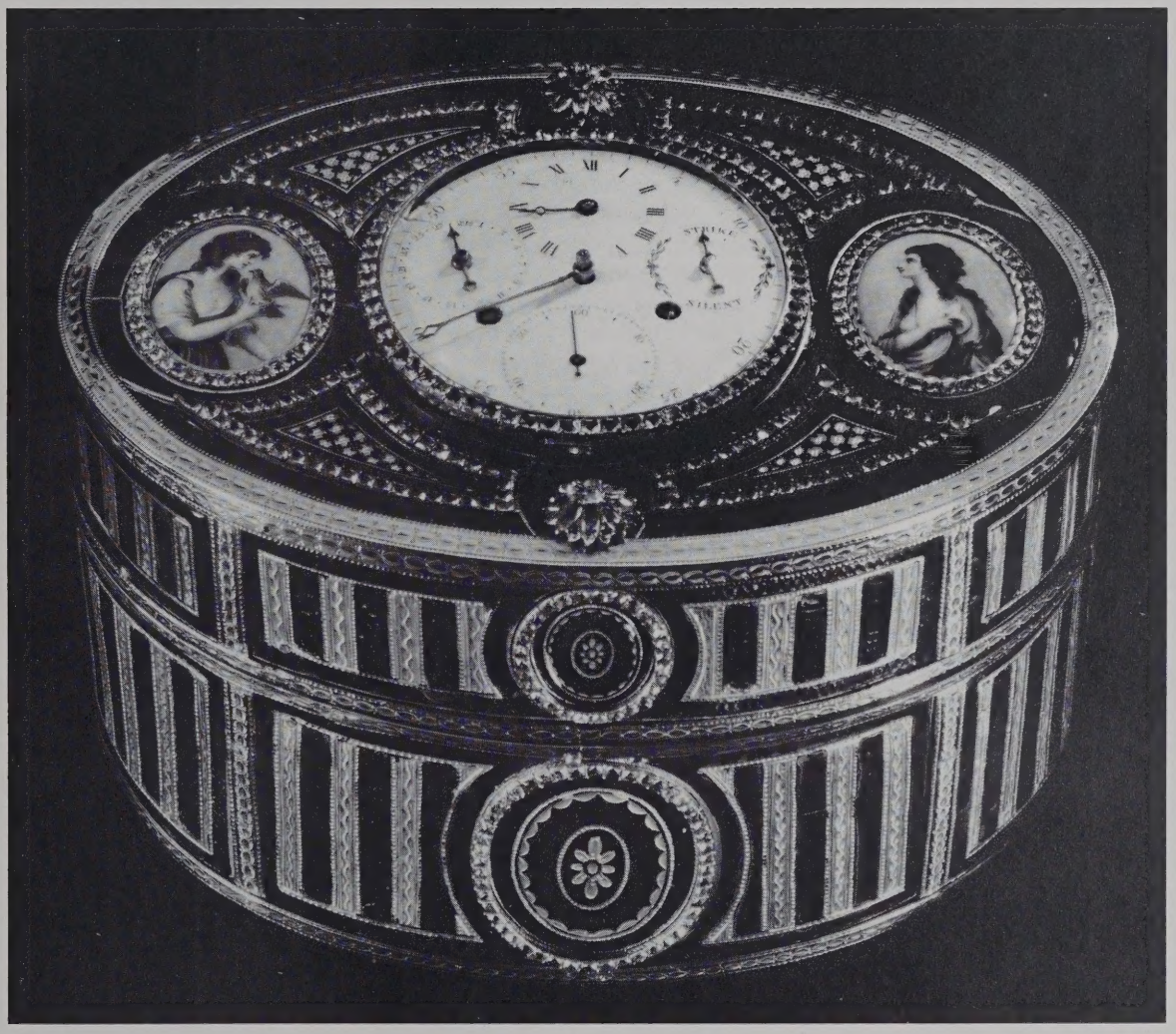
IFAR reports

Volume 15, Number 12
December 1994

and The Art Loss Register



George III nécessaires attributed to James Cox (?-1791), circa 1770. Stolen from the International Fine Art and Antiques Dealers Show in New York City on October 19.

Ten Important Thefts and Recoveries

Met's Stolen Tapestries Found in London

Picassos Stolen in Zurich • Court Lets Unfinished Sculpture Stand

Ten Important Thefts Reported in 1994

IFARreports
incorporating *Stolen Art Alert*

Volume 15, Number 12
December 1994

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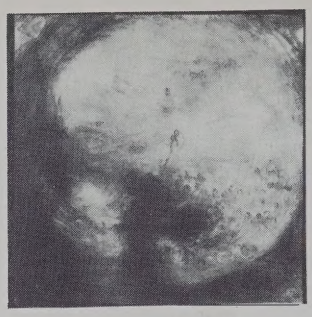
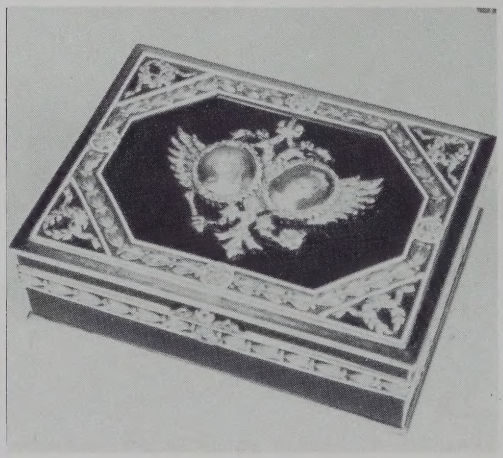


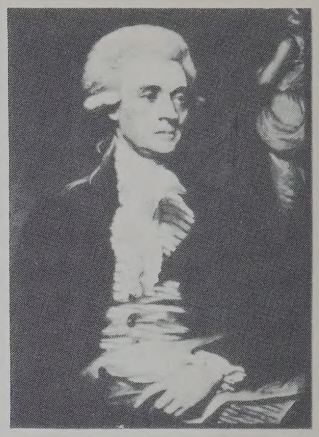
J. M. W. Turner (1775-1851). Light and Colour (Goethe's Theory)- the Morning After the Deluge- Moses Writing the Book of Genesis, 1843. Oil on canvas. 78.7 x 78.7 cm. (IFARreports, *Sept. '94, no. 526, *L94.979.2)*

On the night of July 28, two German-speaking thieves restrained a night watchman and removed three paintings, two by Turner-- including this one and "Shade and Darkness"--and one by Friedrich, "Nebelschwaden," insured for a total of $40 million, from Frankfurt's Schirn Kunsthalle. The paintings were part of "Goethe and the Visual Arts," an exhibition of 380 artworks that closed in August. A reward is being offered.



Fabergé. Romanoff tercentenary gold box. Gold, enamel, and diamonds. (IFARreports, *July '94, no. 394, *L94.690.9)*

Clever thieves bypassed security to steal a collection of Fabergé from Luton Hoo, a country house in Bedfordshire. Fabergé was jeweler to the Romanoffs, and many items are associated with the Russian imperial family. A reward is being offered.



Mather Brown (1761-1831). Portrait of Thomas Jefferson, 1786. Oil on canvas. 91.4 x 71.1 cm. (IFARreports, *Sept. '94, no. 514, *N94.274.1)*

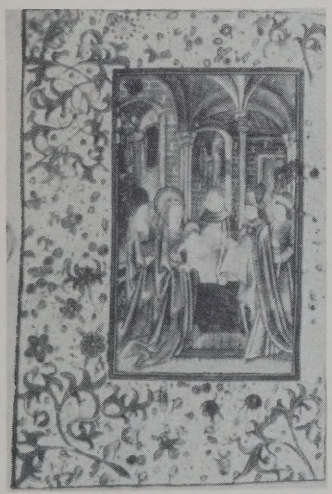
The oldest existing portrait of Thomas Jefferson, commissioned by John Adams, was stolen from the Polaroid Museum Replica studio in Boston in late July. Mather Brown, a successful London portraitist, painted Jefferson during his term as Minister to France.

George William Headley III (1908-1985). Chalice of Neptune, 1963. Nautilus shell, gold, coral, pearls, and diamonds. 21.5 x 11.0 x 10.2 cm. (IFARreports, *Sept. '94, no. 573, *N94.249.53)*

In July thieves stole 103 pieces of jewelry and works of art from the Headley Whitney Museum in Lexington, Kentucky. The museum houses the creations and collectibles of George Whitney Headley, jewelry designer for socialites and Hollywood stars.

Eighteenth Century embroidery, Shepherd and Shepherdess, 1745. Wool and silk on linen. 44.0 x 43.0 cm. (IFARreports, *Feb./Mar. '94, no. 92, *N94.46.1)*

This important example of English-influenced embroidery was stolen from an exhibition gallery in the Milwaukee Art Museum in December 1993. The detailed figures in the picture along with its ownership by a Philadelphia family indicate colonial origins.



MAÎTRE DES YEUX BRIDÉS, Book of Hours, circa 1450. Tempera and ink on parchment. 18.0 x 12.0 cm. (IFARreports, *Sept. '94, no. 596, *N94.255.4)*

In July librarians at Columbia University's Butler Library determined that manuscripts worth at least $350,000 were stolen from a secured vault in the Rare Book and Manuscript Library. The theft included 15 manuscripts from 14th- and 15th-century Europe, eight 19th-century Arabic manuscripts, and two 15th-century European books, one of which included this page.

Francesco di Antonio. St. John the Baptist and St. Anthony Abbot, 1420. Tempera on panel. 42.9 x 24.0 cm, each within a gold frame measuring 54.7 x 34.6 cm. (IFARreports, *Apr. '94, no. 117, *N94.88.1)*

These panels from an altarpiece, originating in Florence during the Renaissance, were stolen from a church in Tucson, Arizona in February. The works, part of the Kress collection, had been restored in 1937 and were valued at $50,000.

Pablo Picasso (Spanish, 1881-1973) Christ of Montmartre, 1904. Watercolor, pen and ink. 36.0 x 26.0 cm. (IFARreports, *Dec. '94, no. 975, *L94.1384.2)*

In a well-planned theft, seven Picassos were stolen from the Max Bollag Gallery in Zurich on the weekend of October 22-23. Two of these, the "Christ" above and "Seated Woman," had been stolen from the gallery in 1991 and recovered in February 1992. The value of the seven paintings was given as $44 million.

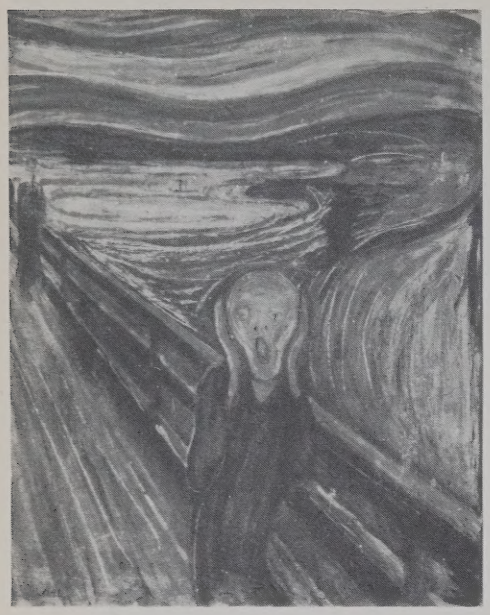
Chelsea Porcelain Factory. Teapot, circa 1756. Porcelain, Ht. 14.5 cm. (IFARreports, *July '94, no. 360, *L94.765.6)*

Five figures, a candlestick group, and this rare and beautiful teapot with cover, all made by the Chelsea Porcelain Factory, were stolen from the exhibition gallery of an auction house in London in May. The works have a combined estimated value of between £100,000 and £140,000.

Pieter Lastman (Dutch, 17th century). The Crucifixion of Christ, 1616. Oil on panel transferred to canvas. 90.5 x 137.5 cm. (IFARreports, *Dec. '94, no. 941, *L94.1036)*

Thieves stole this painting and "The Lamentation of Abel," both important works by Rembrandt's teacher from the Rembrandt House Museum in July. Two Dutch suspects were arrested in the theft of the two paintings, which were hung closest to the front door of the museum.

Ten Important Recoveries in 1994



Edvard Munch (Norwegian, 1863-1944). The Scream, 1893. Tempera and pastel on board. 91.0 x 73.5 cm. (IFARreports, *Feb./Mar. '94, no. 63, *L94.243.1)*

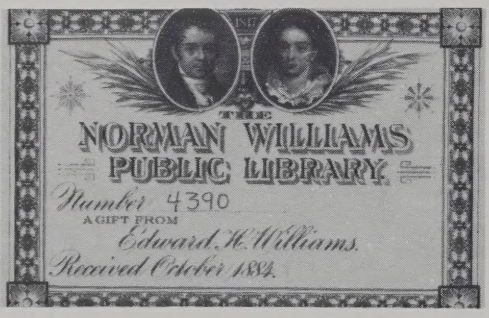
Norwegian police acted in tandem with Scotland Yard detectives to recover Munch's painting three months after it was stolen from the National Gallery in Oslo. The sting operation involved two Norwegians in possession of the painting, an art dealer intermediary, and British detectives posing as buyers. Two Norwegians were arrested.

Petrus Christus (active 1444-1472/3). Christ as the Man of Sorrows. Oil on panel. 4.4 x 3.4 inches. (IFARreports, *May/June '94, p. 6)*

The Art Loss Register alerted British detectives that this rare surviving work by a Flemish master had been offered for sale to a European art dealer. The painting was recovered in Switzerland five months after it was stolen from England's Birmingham Museum and Art Gallery.

Body of a Female Deity. Khmer. End of 12th-beginning of 13th century. From Ta Prohm temple (Angkor). (IFARreports, *Jan. '94, p. 5)*

This headless female statue, one of 100 items stolen from the site Dépot de la Conservation d'Angkor in 1993, was returned to the Cambodian Ambassador to UNESCO by a Parisian art dealer.



John James Audubon, THE BIRDS OF AMERICA (1860 J. Bien edition). Folio of handpainted engravings. 39 x 26 in. (IFARreports, *Apr. '94, no. 178, *N94.92.1)*

A conversation between inmates overheard by a prison guard in a New York prison led to the recovery of the rare edition of the Audubon book stolen from a Vermont public library in March.

Just weeks after the theft, a prisoner was contacted by the thief, Gary Charles Evans, and asked to find someone to fence the Audubon, valued at around $80,000. Evans became suspicious during a sting operation conducted by the police and the FBI. A $4,000 reward published in *USA Today* later led Evans to turn himself in to authorities.

Lippo Vanni (Italian, 1344-1375). Book of Anthems LXVIII D6, p. 66 verso, Prophet with a Scroll, 14th century. Illuminated manuscript. (IFARreports, *Feb. '88, no. 198, *N88.87.5)*

At the request of the Italian government, U.S. Customs recovered five illuminated manuscript pages from an Akron, Ohio art dealer who had found them for sale at the Basel Art Fair in 1991. The papers were among 28 sliced from a Book of Anthems in the Diocesan Museum of Sacred Art in 1988, sixteen of which were recovered in 1992.

Pablo Picasso (Spanish, 1881-1973). Woman with Blue Collar, 1941. Oil on canvas. 61 x 50 cm. N93.473.1. (IFARreports, *Dec. '93, no. 967, *N93.473.1)*

In December 1993 police recovered three Picasso paintings, including this one, stolen from the Museum of Modern Art in Stockholm the previous month. Two Polish men were charged in March with the theft of the recovered paintings along with a statue and two other paintings by Picasso plus two paintings by Georges Braque, which have not been recovered. The works were valued at more than $10 million.

Vincent van Gogh (Dutch, 1853-1890). Seated Peasant Woman, March, 1885. Oil on paper laid down on panel. 36.0 x 27.0 cm. (IFARreports, *Aug./Sept. '90, no. 1162, *N90.409.2)*

The three van Gogh paintings stolen from Amsterdam's North Brabant Museum in June 1990 have been recovered. At the time of the theft, the works were valued between $2.7 million and $5.4 million. One of the paintings, which shows a peasant woman digging in a field was recovered in Belgium in 1991. Interpol circulated a notice of the recovery of the two remaining paintings without details this year.

Francesco Guardi (Italian, 1712-1793). Island of San Giorgio Maggiore. Oil on canvas. 36.0 x 44.0 cm. (IFARreports, *Feb./Mar. '92, no. 119, *N92.98.4)*

According to an October Interpol report, this painting, along with an El Greco triptych depicting biblical scenes, has been recovered. The works were among five important pieces stolen from a museum in Modena, Italy in late January of 1992.

*Pair of silver ecclesiastical flagons (17th century). (*L94.225.1)*

A pair of Charles I silver flagons stolen in February from St. Cuthbert's Church in Wells has been recovered. In July, John Culme of Sotheby's silver department notified the ALR that he had the flagons, on which earlier inscription appeared to have been erased and recent elaborate embellishment added. After the ALR provided photos and case details, Sotheby's confirmed that they had the stolen flagons.

Gabriel Metsu (Dutch, 1629-67). Washerwoman, 1660. Oil on panel. 23.8 x 21.0 cm. (IFARreports, *Feb. '94, no. 44, *N94.53.1)*

German forces stole this painting from the Lasienski Palace Collection of the National Museum in Warsaw, Poland in 1939. The painting resurfaced twice before a Polish art collector spotted it in a Sotheby's New York catalog in 1993. Sotheby's withdrew the work from sale, and a Polish arts charity, subsidized by a businessman and reportedly by Sotheby's, bought the painting from a private collector for roughly $65,000 and returned it to the Polish government.

Court Rules Under Moral Right Statute

Incomplete Sculpture Must Stand

What is an authentic work of visual art? Is a sculpture, partially completed and prevented by a judge from being completed, an authentic work of art?

The recently decided case of *Carter v. Helmsley-Spear* deals with that issue. In that case, Judge David Edelstein of United States District Court for the Southern District held that under the 1990 Visual Artists Rights Act, the owner of a building could be enjoined from changing or destroying a partially completed sculpture commissioned by the managing agent of the owner from three sculptors for the building's lobby. At the same time, the Judge ruled that under the statute there was no authority for the artists to complete the work against the owner's wishes and that, despite the finding that the artists' reputations may have been harmed, there was no claim for damages.

The Federal statute, enacted in 1990 after many years of efforts to put into effect a moral rights statute for the benefit of artists, purports to provide them with two non-economic rights they have long sought, namely, the right of paternity and the right of integrity. The right of paternity gives the artist the right to claim authorship of his or her work and to prevent the use of his or her name on a work which the artist did not create. The right of integrity gives to the artist the right to prevent any distortion, mutilation or other modification of his or her work "which would be prejudicial to his or her honor or reputation."

Although European and South American countries had for many years granted artists such rights, the United States legislatures and courts were reluctant to extend such benefits to artists here. In 1979, California commenced the process by enacting a statute to grant some form of moral right protection to visual artists, and in 1983, New York followed suit with its own variant of this right. In California, the emphasis was on altera-

tion or destruction of a work of "recognized quality," and in New York the thrust was on the "display" of the work in an altered or modified form which "would reasonably be regarded as being the work of the artist" and "damage the artist's reputation is likely to result therefrom." The Federal statute tilts in the direction of the California mold. It proscribes the alteration of a work which might prejudice the artist's reputation or honor, or the destruction of a work of "recognized stature."

Good intentions aside, does the result in the Carter case further the interest of the artist? If, as a result of the decision in this case, an owner of a building, or a subsequent owner, can be prevented from removing a work, whether completed or not, is an owner likely to engage an artist to create a sculpture or paint a mural for his building? Further, if the artist is precluded from finishing the work to his liking, is an artist benefitted by such a result? Paradoxically, while the Court held that the "prejudice to reputation" test was met, it did not deal with the impact on an artist's reputation when the work is left standing in an incomplete state. Oddly, in a New York case some years ago (*Newmann v. Delmar Realty Co.*, decided in 1984) the state judge, in applying the New York statute, recognized the harm that the artist could suffer if he were not permitted to complete a mural begun on the defendant's building. Accordingly, the court held that the artist must be permitted to complete the unfinished mural. Otherwise, a public display of his work in an unfinished form never intended by the artist would result in "the probable detriment of plaintiff's reputation as an artist."

Further, the Federal statute provides that the artist's right can be waived but not transferred. Therefore, if the parties now wish to settle the controversy, and the realtor proposes to compensate the artists for the elimination of their right--so as to permit the building to have another work of art or no art--it could be argued that such a transaction would constitute a prohibited transfer of the artist's right, and not a waiver. Presumably, a waiver would have to be effected prior to the preparation of the work and could be set forth in the original agreement between the person commissioning the work and the artist.

Aside from issues such as injury to an artist's reputation or honor or whether a work is of recognized stature--certainly debatable questions--there is much to be said for a scheme which provides a measure of protection for an artist's non-economic ambitions. Nevertheless, good intentions often lead to hapless results, benefitting neither party to a controversy. Wisdom is rarely found in the confines of pure logic; experience has almost always provided a better guide. Although there is much to be said for a concept of moral right for artists, the decision in this case appears to be another example of a commendable intention and a foolish result.

We are advised that Helmsley-Spear has appealed, and it is contemplated that argument will be heard in January and a decision rendered by the Second Circuit in the early part of 1995.

Franklin Feldman

~Correction~

Please note that the correct name of the artist for Nos. 627 and 628 in the October 1994 issue of *IFARreports* is Alfons Walde. It is listed as such in the annual index. It was incorrectly transposed and catalogued as Walde Alfons. We apologize for any inconvenience.

Met Tapestries Turn Up in London

Gobelins Armorial Hanging, *late 17th century. Silk and wool.*

The arms of France and Navarre within collars of the orders of St. Michel and St. Esprit and surmounted by the sun and a crown.

Two tapestries stolen twelve years ago in New York City were recovered this fall in London. The Gobelins armorial tapestries were taken on June 23, 1982, in a nighttime break-in at the Institute of Fine Arts, the center for graduate studies in art history and conservation of New York University. They were hanging in the entrance hall of the Duke House, on loan from the Metropolitan Museum of Art a few blocks away.

The Scotland Yard Art & Antiques Squad told IFAR that a London dealer in oriental rugs, apparently innocent of any knowledge of the tapestries' stolen status, had brought them to the premier dealer in the field, S. Franses of Jermyn Street in October. David Franses recognized them as the works stolen from the Metropolitan, verified his hunch in the firm's photo archives, and notified Scotland Yard. IFAR learned that the museum's accession numbers were still attached to the tapestries.

The rug dealer was not identified, since he did not claim to own

Gobelins Armorial Hanging, *late 17th century. Silk and wool.*

The arms of France and Navarre within collars of the orders of St. Michel and St. Esprit and surmounted by putti bearing a crown.

them. Scotland Yard said he had been given the tapestries by another London rug dealer who had them on consignment. This dealer owed him money and suggested that the future profit on the consigned tapestries could settle the debt if a buyer could be found. The man then went to S. Franses to see what value they might have. The tapestries had been on display for some time in the shop of the first dealer; Scotland Yard believed he, too, was unaware that the tapestries were stolen goods.

Ashton Hawkins, the Metropolitan Museum's Executive Vice President and Counsel to the Trustees, flew to London and identified the museum's property in mid-November. The tapestries were scheduled to return to New York shortly. Mr. Hawkins said the museum had never given up hope of recovering the works and that space was reserved to hang them in the Petrie Court.

Constance Lowenthal

Picassos Stolen Again

Pablo Picasso, Femme Accroupie, *1903. Gouache on paper mounted on canvas.*

Seven works by Picasso and one by Jules Pascin (see Nos. 974-79, 989, and 935 in this issue) were stolen from the gallery owned by Max Bollag in Zurich, Switzerland, on October 22. According to press reports, the thieves gained entry to the cellar of a building next door to the gallery and from there into the basement of the gallery. They then broke through into Mr. Bollag's private office where the paintings were displayed.

Reportedly valued at $40 million, the paintings by Picasso date from early in his career. Two of them, *Christ of Montmartre* and *Femme Accroupie* (also called *Die Sitzende*) were stolen in June of 1991 and recovered eight months later in February 1992. Eight people were arrested in connection with the first theft.

Mr. Bollag, a well-known dealer, had not insured the works, press reports said, because of the cost. Though the outside doors of the gallery which is located near the main train station in Zurich were alarmed, the interior was not.

Most of the gouaches and the one drawing date from the early 1900's called Picasso's "blue" and "rose" periods. They were among numerous works acquired by Mr. Bollag's father and uncle directly from Picasso as he struggled to establish himself.

In the past few years, works by Picasso have been a popular target for thieves. Several important paintings were stolen in Stockholm, Chicago, and Athens. Police in Sweden have recovered some of the paintings taken in the theft in November 1993.

Anna J. Kisluk

Missing Art Alert

Missing Objects

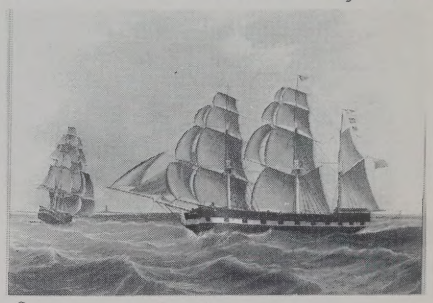
Inclusion of works in this list is based on information that each of the reported pieces is missing and its whereabouts unaccounted for; listing does not necessarily imply theft or any illegality on the part of any person.

Fine Arts

Paintings, Pastels, Mixed Media Works, Watercolors

English, 19th Century

9 HEARD, Joseph (1799-1859). *Anjer.* Oil on canvas. 66.0 x 91.4 cm. Signed l/l. *N94.370.1. New York, NY. May 15, '94.



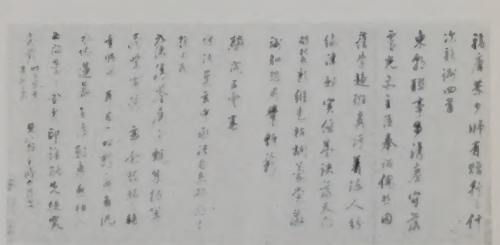
9

Asian Art

Miscellaneous Articles

Chinese, 16th Century

10 DONG, Qichang (1555-1636). Calligraphy in Xing Shu, 1622. Ink on paper. 24.8 x 28.6 cm. An album of eight double leaves; dimensions are for each double leaf. Signed "Siweng," and dated "ren xu," 1622, tenth month, eleventh day, with six collectors' seals. With two attached leaves of colophons by Gu Yu, one seal Yun Hu Gu Yun; Fang Huan (20th century), one seal, Fang Huan Yin; and Xiao Tuian, two seals, Tui An, and one other. *N94.369.1. New York, NY. May 1, 1994.



10

Stolen Art Alert

In cooperation with the Art Loss Register, the art community, insurance companies, police, the FBI, and Interpol

Stolen Objects

The stolen works in this publication are grouped under seven categories - Fine Arts, Decorative Arts, Antiquities, Ethnographic Objects, Asian Art, Islamic Art, and Miscellaneous Objects. Within the categories, they are further subdivided by object, type and school.

*Each listing includes a brief description of the work, the IFAR catalogue number, and the date and place of theft. An asterisk * before the catalogue number means that a photograph of the stolen work is available, though not necessarily included in this issue. Anyone wishing further information should contact IFAR.*

All items are registered in the database of the Art Loss Register, with its New York office at IFAR and a London office at 13 Grosvenor Place, SW1X 7HH.

Please note that the information contained in each catalogue entry is supplied by the owner and that IFAR does not accept responsibility for the accuracy of information.

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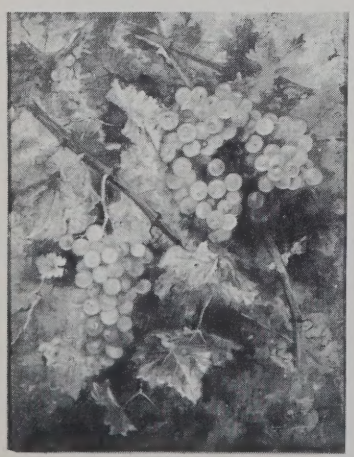

912

Fine Arts

Paintings, Pastels, Mixed Media Works, Watercolors

American, 19th Century

911 BISCHOFF, Franz A. (1864-1929). *Ocean Depths*. Oil on board. 33.0 x 48.3 cm. Signed l/r: Franz A. Bischoff. *N94.394.1. Los Angeles, CA. May 7, '92.

912 BORGLUM, Elisabeth (1848-1922). *Grape Vines*. Oil on canvas. 60.9 x 45.7 cm. Signed l/r in red: Elisabeth Borglum. *N94.394.10. Los Angeles, CA. May 7, '92.

913 CONNOR, A. Clinton. *Snow-Capped Mountains*, 1907. Oil on canvas. 60.9 x 74.9 cm. Signed and dated l/r: A. Clinton Connor/1907. *N94.394.11. Los Angeles, CA. May 7, '92.

914 DIXON, Maynard (1875-1946). *Black Mesa at Evening*. Oil on canvas. 40.6 x 50.8 cm. Signed and dated l/l: Maynard Dixon/Kagesta (?), Ariz. Aug. 1932. *N94.394.8. Los Angeles, CA. May 7, '92.

915 GOODWIN, R.L.B. (1840-1910). *In Southern California*. Oil on canvas. 45.7 x 60.9 cm. Signed l/r. *N94.394.15. Los Angeles, CA. May 7, '92.

916 GOODWIN, R.L.B. (1840-1910). *Trout Fishing, Pelos River*. Oil on canvas. 68.6 x 60.9 cm. Signed l/r. *N94.394.16. Los Angeles, CA. May 7, '92.

913

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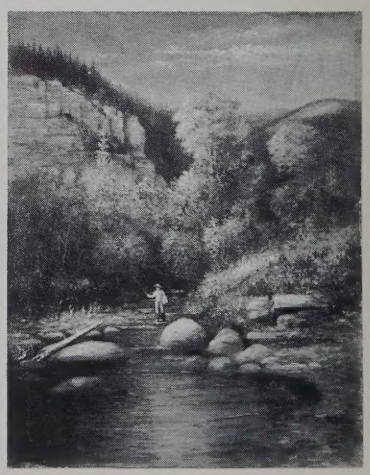

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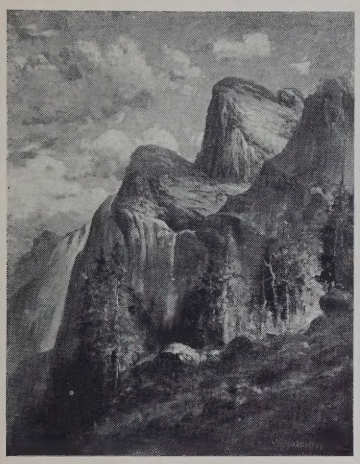

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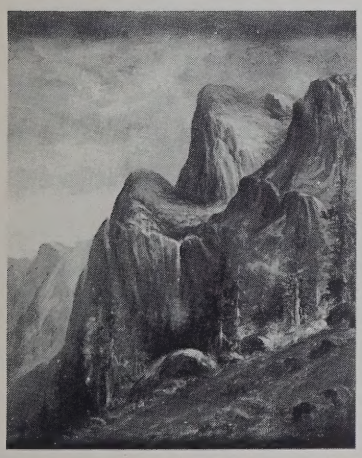

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917 GRAY, Henry Percy. *Marin Hills*. Watercolor. 29.2 x 38.1 cm. Signed l/l: Percy Gray. *N94.394.2. Los Angeles, CA. May 7, '92.

918 HARMON, Charles H. (1859-1936). *Bridal Veil Falls, Yosemite*. Oil on canvas. 55.9 x 45.1 cm. Signed l/r in red: C.H. Harmon. *N94.394.18. Los Angeles, CA. May 7, '92.

919 HARMON, Charles H. (1859-1936). *Yosemite Falls*. Oil on canvas. 43.2 x 35.6 cm. *N94.394.17. Los Angeles, CA. May 7, '92.

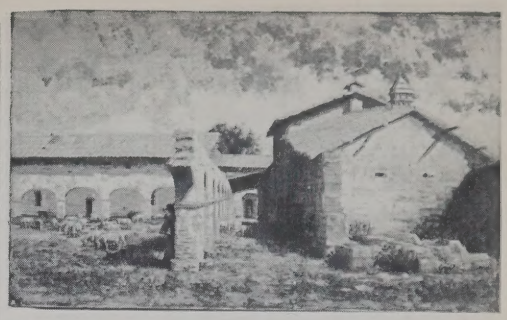
920 HUNTER, C.L. *San Luis Rey Mission*. Oil on canvas. 43.2 x 53.3 cm. *N94.394.19. Los Angeles, CA. May 7, '92.

921 JUDSON, William Lees (1842-1928). *San Juan Capistrano*. Oil on canvas. 45.7 x 76.2 cm. *N94.394.20. Los Angeles, CA. May 7, '92.

922 LESTER, Leonard (1870-1952). *Polo Field*. Oil on canvas. 48.3 x 76.2 cm. *N94.394.21. Los Angeles, CA. May 7, '92.

923 MARSHALL, A. *San Luis Rey Mission*, 1903. Oil on canvas. 43.2 x 60.9 cm. Signed and dated l/r: A Marshall/1903. *N94.394.22. Los Angeles, CA. May 7, '92.

924 REDMOND, Granville (1871-1935). *A Quiet Evening*. Oil on canvas. 20.3 x 25.4 cm. Signed l/l in red: G. Redmond. *N94.394.6. Los Angeles, CA. May 7, '92.



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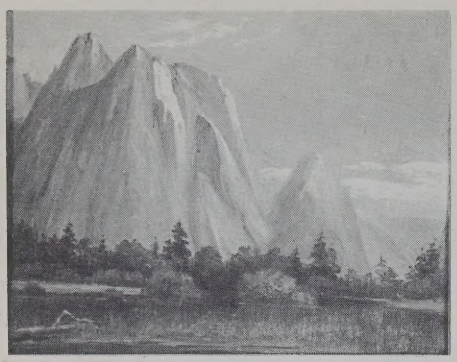

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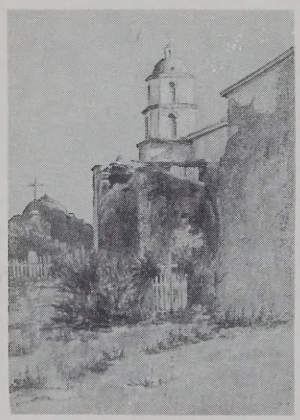

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925 ROGERS, Charles A. (1848-1918). *Yosemite Valley*. Oil on canvas. 35.6 x 50.8 cm. Signed l/r: Chas. A. Rogers. *N94.394.24. Los Angeles, CA. May 7, '92.

926 WENDT, William (1865-1946). *Edge of the River*. Oil on board. 24.8 x 35.2 cm. Signed l/l: W. WENDT. *N94.394.5. Los Angeles, CA. May 7, '92.

927 WHITE, Edith (1855-1946). *San Luis Rey Mission*. Watercolor. 38.1 x 29.2 cm. *N94.394.25. Los Angeles, CA. May 7, '92.

928 WILLIAMS, Elizabeth (1844-89). *California Lilacs*. Oil on canvas. 51.4 x 60.9 cm. Signed l/l: E. Williams. *N94.394.27. Los Angeles, CA. May 7, '92.

929 WILLIAMS, Elizabeth (1844-89). *California Roses*, 1941. Oil on canvas. 50.8 x 68.6 cm. Signed and dated l/r: E. Williams/ '41. *N94.394.26. Los Angeles, CA. May 7, '92.

American, 20th Century

930 BETTS, Harold Harington (b. 1881). *Half Dome, Yosemite*. Oil on canvas. 83.8 x 101.6 cm. Signed l/r: H.H. Betts. *N94.394.23. Los Angeles, CA. May 7, '92.

931 CROCKER, Charles M. (1877-1950). *California Oaks*, 1894. Oil on canvas. 40.6 x 48.3 cm. Signed and dated l/l: C.M. Crocker '94. *N94.394.12. Los Angeles, CA. May 7, '92.

932 KLEITSCH, Joseph (1881-1931). *Tide Pools, Laguna*. Oil on canvas. 52.7 x 70.5 cm. Signed l/r: Joseph Kleitsch. *N94.394.9. Los Angeles, CA. May 7, '92.

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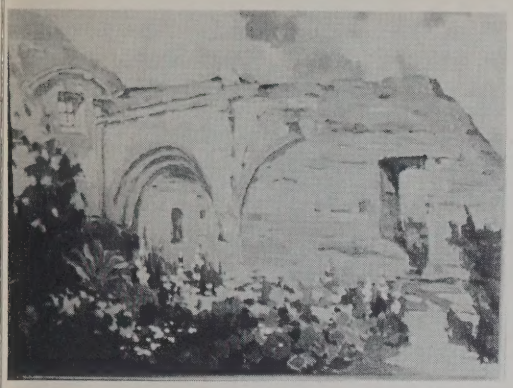

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933 WACHTEL, Marion (1876-1954). *Mission Capistrano.* Oil on canvas. 36.8 x 48.3 cm. Signed l/l: Marion Wachtel. *N94.394.4. Los Angeles, CA. May 7, '92.

934 WACHTEL, Marion (1876-1954). *Roses.* Watercolor. 20.3 x 10.2 cm. Signed l/r: KAVANAUGH. *N94.394.7. Los Angeles, CA. May 7, '92.

Bulgarian, 20th Century

935 PASCIN (Called Pincas), Jules (1885-1930). *Nude on a Bed (Nu sur un lit)*, 1907. Oil on canvas. 59.7 x 72.7 cm. Signed l/r: Pascin. *L94.1384.8.Zurich, Switzerland. Oct. 22, '94.

Canadian, 20th Century

936 LITTLE, John G.F. (b. 1928). *Park Below Westmount Outlook,* 1967. Oil on canvas. 76.0 x 102.0 cm. Signed and dated l/r: LITTLE 67. *N94.345.1. Montreal, Canada. Jan. 1, '90. Interpol Number : 94IPO1993

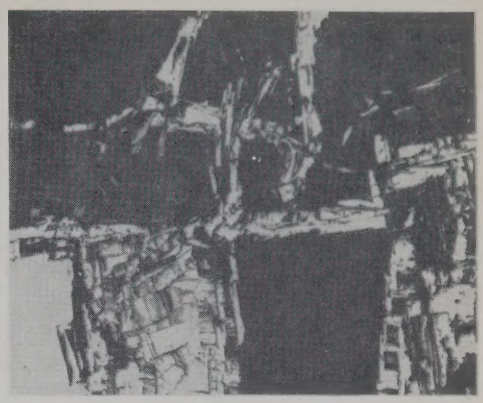
937 RIOPELLE, Jean Paul (b. 1923). *Soleil noir - Monaco (Black Sun -Monaco)*, 1957. Oil on canvas. 80.0 x 99.0 cm. Signed and dated l/r: riopelle/57. *N94.359.1. Montreal, Canada. Mar. 14, '89. Interpol Number : 94IPO1525

Danish, 20th Century

938 JORN, Asger (1914-73). *Herr Holzmann*, 1958. Oil on canvas. 78.5 x 59.0 cm. Signed l/r. *N94.386.4. Paris, France. Feb. 14, '94. Interpol Number : E-72/5-1994

Dutch, 16th Century

939 *William of Orange.* Oil on panel. 15.0 x 17.0 cm. Dated on the panel: "r.b. an.15." *N94.372.3. Amsterdam, The Netherlands. May 22, '94.



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Dutch, 17th Century

940 AVONT, Pieter Van (1600-52). *The Christ Child with the Infant John the Baptist*. Oil on copper. 22.0 x 17.0 cm. With three dents in the copper plate on the reverse. *N94.373.2. Kasteel Erenstein in Kerkrade, The Netherlands. May 24, '94.

941 LASTMAN, Pieter (1583-1633). *The Crucifixion of Christ*, 1616. Oil on canvas. 90.5 x 137.5 cm. Signed at the base of the cross above the skull: " PL 1616 " *L94.1036.1. Amsterdam, The Netherlands. Jul. 29, '94.

942 LASTMAN, Pieter (1583-1633). *The Lamentation of Abel*, 1623. Oil on panel. 67.5 x 94.5 cm. Signed and dated: PLastman fe 1623. *L94.1036.2. Amsterdam, The Netherlands. Jul. 29, '94.

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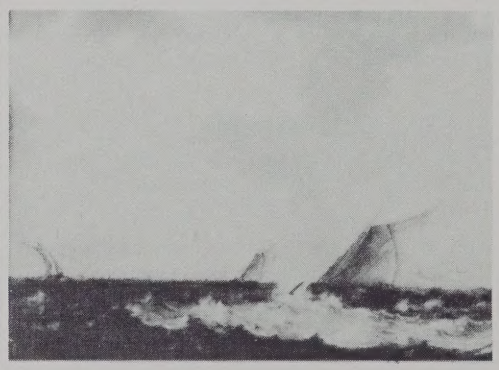
943 VLIEGER, Simon Jacobsz. de (1600-53). *Seascape*. Oil on panel. 34.5 x 45.0 cm. *N94.348.2. Antibes, France. Feb. 21, '94. Interpol Number : E-58/4-1994

Dutch, 18th Century

944 BOSHAMER, Johan Hendrik (1775-1862). *The Port of Dordrecht*. Oil. 53.0 x 70.0 cm. *N94.381.2. Rotterdam, The Netherlands. Mar. 14, '94. Interpol Number : 14/03/94-8-1-0

945 *Windmill*. Oil on panel. 20.0 x 15.0 cm. N94.376.2. Athene, The Netherlands. Mar. 24, '94.

946 WIT, Jacob de, Attr. to (1695-1754). *La Toilette de Venus*. Oil on marble. 25.0 x 53.0 cm. On Griotte red marble. *N94.348.1. Antibes, France. Feb. 21, '94. Interpol Number : E-58/4-1994



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Dutch, 19th Century

947 BAUER, Marius Alexander Jacques (1867-1932). *Rider Before an Indian City*. Oil. 39.5 x 70.0 cm. *N94.381.1. Rotterdam, The Netherlands. Mar. 14, '94. Interpol Number : 14/03/94-8-1-0

948 DOMMERSEN, Pieter Cornelis (1834-1908). *Ships on the Sea*. Oil on canvas. 48.0 x 73.5 cm. *N94.382.1. Lichfield, Staffordshire, England. Jun. 22, '94.

949 SCHEERES, Hendrik Johannes (1829-64). *Antique Dealer's Shop with a Customer*. Oil on panel. 20.0 x 32.5 cm. Signed: l/r "+ 57". C *N94.372.4. Amsterdam, The Netherlands. May 22, '94.

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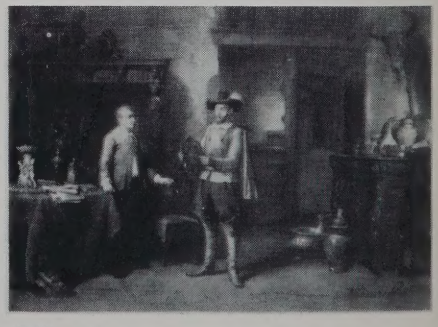

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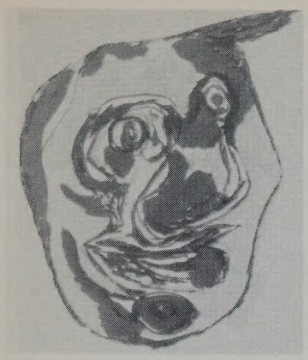

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950 VERHOESEN, Albertus (1806-81). *Cows in the Landscape*, 1877. Oil on panel. 14.3 x 18.5 cm. *N94.373.1. Kasteel Erenstein in Kerkrade, The Netherlands. May 24, '94.

Dutch, 20th Century

951 APPEL, Karel (b. 1921). *Head of a Man*. Oil. *N94.384.1. Amsterdam, The Netherlands. Jul. 13, '94. Interpol Number : 1751-0004966/94

Flemish, 14th Century

952 *Madonna Enthroned*. Oil on panel. 90.0 x 60.0 cm. *N94.376.1. Athene, The Netherlands. Mar. 24, '94.

French, 17th Century

953 *The Holy Family*. Oil on copper. 14.5 x 11.5 cm. *N94.348.7. Antibes, France. Feb. 21, '94. Interpol Number : E-58/4-1994

French, 18th Century

954 *Ecco Homo*. Oil on canvas. 75.0 x 65.0 cm. Recorded in the Monuments Historiques inventory. *N94.368.4. Narbonne, France. Feb. 23, '94. Interpol Number : E-62/4-1994

955 *The Holy Family*. Oil on canvas. 75.0 x 65.0 cm. Recorded in the Monuments Historiques inventory. *N94.368.3. Narbonne, France. Feb. 23, '94. Interpol Number : E-62/4-1994

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956 *Mary Magdalene, The Sinner*. Oil on canvas. 90.0 x 75.0 cm. Recorded in the Monuments Historiques inventory. *N94.368.5. Narbonne, France. Feb. 23, '94. Interpol Number : E-62/4-1994

957 *Mary Magdalene, The Penitent*. Oil on canvas. 90.0 x 75.0 cm. Recorded in the Monuments Historiques inventory. *N94.368.6. Narbonne, France. Feb. 23, '94. Interpol Number : E-62/4-1994

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958 *Our Lady of the Sorrows*. Oil on canvas. 75.0 x 65.0 cm. Recorded in the Monuments Historiques inventory. *N94.368.2. Narbonne, France. Feb. 23, '94. Interpol Number : E-62/4-1994

959 *Virgin and Child*. Oil on canvas. 95.0 x 60.0 cm. Recorded in the Monuments Historiques inventory. *N94.368.1. Narbonne, France. Feb. 23, '94. Interpol Number : E-62/4-1994

960 WATTEAU, Louise Joseph (1731-98). *Fête Gallante*. Oil on canvas. 18.5 x 23.5 cm. *N94.386.3. Paris, France. Feb. 14, '94. Interpol Number : E-72/5-1994

French, 19th Century

961 ROUSSEL, Charles Emmanuel Joseph (b. 1861). *Departure of a Barque at Sunset*, 1898. Oil on canvas. 33.0 x 45.7 cm. Signed l/r. *N94.352.1. Danvers, MA. Sep. 13, '94.

962 *Vue d'Ouchy*. Watercolor on paper. 23.0 x 36.5 cm. *N94.348.9. Antibes, France. Feb. 21, '94. Interpol Number: E-58/4-1994

French, 20th Century

963 BOSSHARD, Rudolphe-Theophile, Attr. to (1889-1959). *Nude*. Oil on canvas. 61.5 x 51.0 cm. *N94.348.10. Antibes, France. Feb. 21, '94. Interpol Number: E-58/4-1994

964 DUFY, Raoul (1877-1953). *Canotage*, 1907. Oil on canvas. 54.0 x 65.0 cm. Signed l/r: Raoul Dufy. Dated 1907. *N94.386.6. Paris, France. Feb. 14, '94. Interpol Number: E-72/5-1994

965 DUFY, Raoul (1877-1953). *Sainte Adresse*. Oil on canvas. 46.0 x 55.0 cm. Signed l/r: Raoul Dufy. *N94.386.1. Paris, France. Feb. 14, '94. Interpol Number : E-72/5-1994

966 FAUTRIER, Jean (1898-1964). *Nude*. Oil on canvas. 35.0 x 28.0 cm. Signed u/r: Fautrier. *N94.386.7. Paris, France. Feb. 14, '94. Interpol Number : E-72/5-1994

967 VLAMINCK, Maurice de (1876-1958). *La Seine à Chatou*. Oil on canvas. 50.0 x 65.0 cm. Signed l/r. *N94.386.2. Paris, France. Feb. 14, '94. Interpol Number: E-72/5-1994

Italian, 16th Century

968 *Our Lady of the Rosary*. Oil on panel 170.0 x 150.0 cm. Recorded in the Italian Monuments and Fine Arts Inventory under No. 53505. *N94.367.1. Giffoni Sei, Italy. Jun. 2, '93. Interpol Number: E-84/5-1994

Italian, 19th Century

969 *Lady of the Sorrows*. Oil on canvas. 86.0 x 66.0 cm. May bear the inventory No. 24 from the Catania Monuments and Arts Department. *N94.364.1. Giarre, Italy. Feb. 2, '93. Interpol Number: E-89/5-1994

Japanese, 20th Century

970 FOUJITA, Tsuguharu (1886-1968). *Two Women with Two Children*. Oil on canvas. 46.0 x 38.0 cm. *N94.386.5. Paris, France. Feb. 14, '94. Interpol Number : E-72/5-1994

Portuguese, 20th Century

971 BOTELHO, Carlos. *Paris*, 1929. Oil on cardboard. Signed and dated l/r: Botelho XXIX. Listed as No. 2 in the "Botelho" catalogue published by the "Fondation Calouste Gulbenkian Centro de Arte Moderna 1989." *N94.366.1. Lisbon, Portugal. Feb. 25, '94. Interpol Number: E-74/5-1994

Russian, 19th Century

972 AIVAZOVSKII, Ivan Konstantinovich (1817-1900). *Ship at Sea*, 1897. Oil on canvas. 93.9 x 60.9 cm. Depicting a sail boat with sails unfurled in rough seas or water. *N94.391.1. Los Angeles, CA. Sep. 20, '94.

Russian, 20th Century

973 AVETISIAN, Minas. *Djadjur*, 1974. Oil on canvas. 81.3 x 60.9 cm. A landscape with a house in vibrant colors of teal, yellow, pink, and fuschia. N94.391.2. Los Angeles, CA. Sep. 20, '94.

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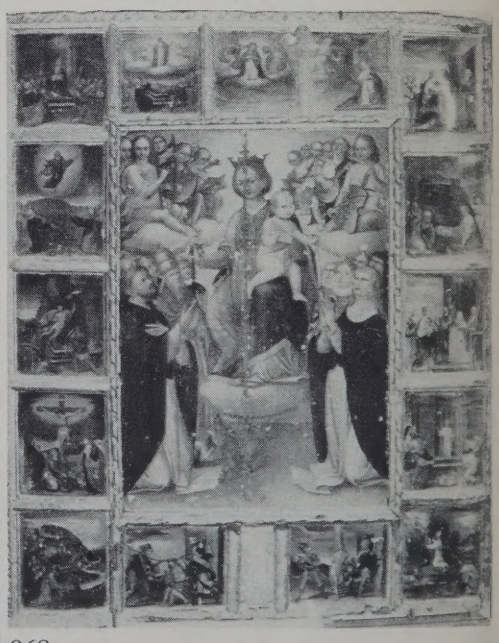

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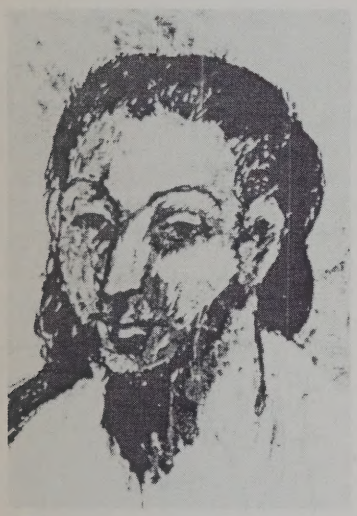

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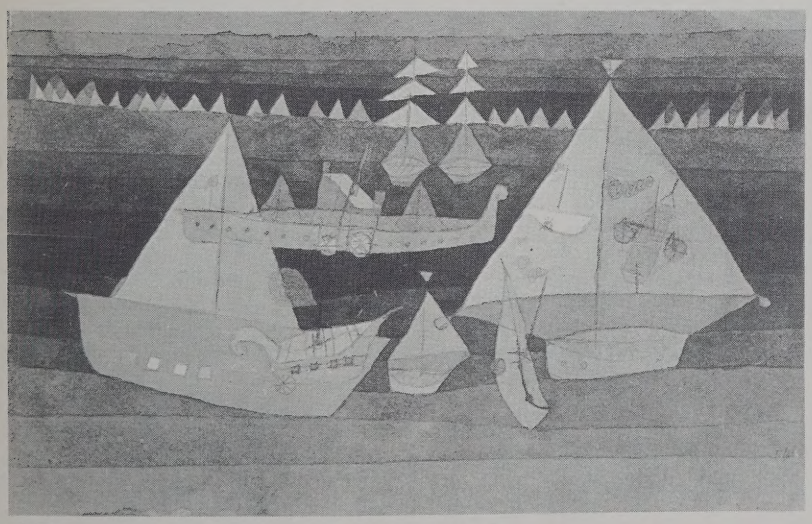

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Spanish, 20th Century

974 PICASSO, Pablo (1881-1973). *El Cristo de Montmartre*, 1904. Watercolor, pen and ink. 36.0 x 26.0 cm. Work dates from Picasso's Rose Period. Signed and dated l/l: Picasso/1904. *L94.1384.2. Zurich, Switzerland. Oct. 22, '94.

975 PICASSO, Pablo (1881-1973). *Femme Accroupie*, 1903. Gouache on paper mounted on canvas. 58.0 x 38.0 cm. From Picasso's Blue Period. Signed u/r: Picasso. *L94.1384.1. Zurich, Switzerland. Oct. 22, '94.

976 PICASSO, Pablo (1881-1973). *Head of a Woman (Tête de Femme)*, 1906. Gouache and ink on paper. 47.0 x 31.0 cm. Signed l/r: Picasso. *L94.1384.6. Zurich, Switzerland. Oct. 22, '94.

977 PICASSO, Pablo (1881-1973). *Old Man and Daughter ([The Blind Man] (Vieillard et Fillette [L'Aveugle])*. Watercolor and India ink. 46.0 x 31.0 cm. Signed l/r: Picasso. *L94.1384.3. Zurich, Switzerland. Oct. 22, '94.

978 PICASSO, Pablo (1881-1973). *Vieille Femme et Deux Nus*, 1903. Watercolor and ink on paper. 55.0 x 37.0 cm. Signed l/r: Picasso. *L94.1384.7. Zurich, Switzerland. Oct. 22, '94.

979 PICASSO, Pablo (1881-1973). *The Young Cavalier (Le Jeune Cavalier)*, 1906. Watercolor on paper. 44.0 x 30.0 cm. Signed l/r: Picasso. *L94.1384.4. Zurich, Switzerland. Oct. 22, '94.

Swiss, 20th Century

980 KLEE, Paul (1879-1940). *Small Regatta (Kleines Regattabild)*, 1922. Watercolor on paper. 14.6 x 22.8 cm. Signed l/r: Klee. *N94.395.1. The Phillips Collection, Washington, DC. Jan. 1, '63.

Prints, Drawings

French, 19th Century

981 VILLON, Jacques (1875-1963). *Femme à la Cruche*, 1928. Aquatint. 46.7 x 31.8 cm. Edition No.: 113/200. Signed l/r: F. Leger. Inscribed l/l in the plate: Grave par Jacques Villon, 1928. After a painting by Fernand Léger of 1921. *N94.349.1. New York, NY. May 11, '94. *Reward.*

French, 20th Century

982 CHAGALL, Marc (1887-1985). *Auto-Portrait*, 1973. Lithograph. 75.6 x 53.3 cm. Edition No.: 5/50. Signed in pencil. Half-length portrait of a man holding an animal (goat) on his lap. Image in white on a black or dark ground. Dimensions are for framed work. Dimensions for image: 57.8 x 40.0 cm. *N94.392.1. Tenafly, NJ. Oct. 1, '94. *Reward.*

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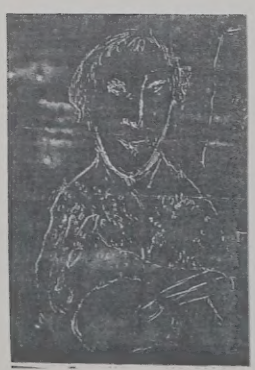

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983 CHAGALL, Marc (1887-1985). *Le Cirque à l'Ange*, 1968. Lithograph. 73.7 x 56.5 cm. Edition No.: XV/XXV A.P. Signed in pencil. Dimensions are for framed work. Dimensions of image: 59.5 x 49.0 cm. *N94.392.2. Tenafly, NJ. Oct. 1, '94. *Reward.*

Spanish, 20th Century

984 PICASSO, Pablo (1881-1973). *Seated Black Man (Nègre Assis)*, 1906. Ink on paper. 17.0 x 10.5 cm. Black man, nude, seated on the ground, his ankles crossed. A pot on the ground beside him. *L94.1384.5. Zurich, Switzerland. Oct. 22, '94.

Sculpture

Austrian, 19th Century

985 *Madonna*. Polychromed wood. *N94.379.1. Maggau/Steiermark, Austria. Jun. 11, '94. Interpol Number : GZP 1807/94/4

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Austrian, 20th Century

986 *Christ at the Column*. Polychromed wood. Ht. 50.0 cm. *N94.380.1. Rustorf, Austria. Jun. 16, '94. Interpol Number : GZP 4 178/94

Colombian, 20th Century

987 BOTERO, Fernando (b. 1932). *The Lovers*, 1990. Bronze. 28.6 x 27.9 x 22.9 cm. Edition No.: 9/9. Smaller version of an identical work also called "The Lovers." *N94.358.1. New York, NY. Oct. 18, '94.

Czech, 16th Century

988 *Virgin and Child*. Polychromed and gilded wood. Ht. 97.0 cm. The crown is damaged and the sceptre was left behind by the thief or thieves. Recorded under inventory No. 119 389. *N94.387.1. Rovecne, Czech Republic. Dec. 5, '92. Interpol Number : E-85/5-1994

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Dutch, 20th Century

989 ERFTEMEIJER, Peter (b. 1956). *Running Man*. Bronze. Ht. 70.0 cm. *N94.375.1. Amsterdam, The Netherlands. Mar. 3, '94.

English, 20th Century

990 CHADWICK, Lynn (b. 1914). *Walking Couple IV*, 1989. Bronze. Ht. 45.7 cm. Edition of 9. Marked: #C825. *N94.390.1. New York, NY. Oct. 11, '94.

French, 17th Century

991 *Virgin and Child*. Wood. Ht. 100.0 cm. The middle finger of her right hand is missing. Attributed to one of the Bernus family of sculptors, possibly Jacques Bernus (1650-1723). *N94.365.3. Le Thor, France. Mar. 3, '94. Interpol Number : E-69/5-1994

992 *Virgin of the Assumption*. Wood. Ht. 100.0 cm. *N94.365.10. Le Thor, France. Mar. 3, '94. Interpol Number : E-69/5-1994

993

French, 18th Century

993 Giambologna (Copy after). *Rape of the Sabine Women*. Bronze. Ht. 58. *N94.386.8. Paris, France. Feb. 14, '94. Interpol Number : E-72/5-1994

994 *Bishop*. Wood. Ht. 100.0 cm. *N94.365.6. Le Thor, France. Mar. 3, '94. Interpol Number : E-69/5-1994

995 *Bishop*. Wood. Ht. 100.0 cm. Crozier now missing. *N94.365.7. Le Thor, France. Mar. 3, '94. Interpol Number : E-69/5-1994

996 *St. Barbara*. Wood. Ht. 100.0 cm. *N94.365.9. Le Thor, France. Mar. 3, '94. Interpol Number : E-69/5-1994

997 *St. Catherine of Siena*. Wood. Ht. 100.0 cm. *N94.365.1. Le Thor, France. Mar. 3, '94. Interpol Number : E-69/5-1994

998 *St. Cecilia*. Wood. Ht. 100.0 cm. *N94.365.8. Le Thor, France. Mar. 3, '94. Interpol Number : E-69/5-1994

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1001

999 *St. Dominic*. Wood. Ht. 100.0 cm. The left index, ring, and little fingers are missing. *N94.365.2. Le Thor, France. Mar. 3, '94. Interpol Number : E-69/5-1994

1000 *St. John the Baptist*. Wood. Ht 100.0 cm. The thumb of his right hand and animal's head missing. *N94.365.5. Le Thor, France. Mar. 3, '94. Interpol Number : E-69/5-1994

1001 *St. Mark*. Wood. Ht. 100.0 cm. Drapery chipped at waist level. *N94.365.4. Le Thor, France. Mar. 3, '94. Interpol Number : E-69/5-1994

1002 *St. Roch.* Polychromed wood. Ht. 100.0 cm. *N94.365.11. Le Thor, France. Mar. 3, '94. Interpol Number : E-69/5-1994

French, 19th Century

1003 RODIN, Auguste (1840-1917). *Pierre de Wiessant, Bourgeois du Calais.* Bronze. Ht. 45.5 cm. Marked on the base with Rodin's stamp in relief and the mark of Alexis Rudier's foundry. Small version of one of the figures from the burghers of Calais group. Dimensions of the base: 16.5 x 17.5 cm. *N94.386.9. Paris, France. Feb. 14, '94. Interpol Number : E-72/5-1994

Italian, 15th Century

1004 *Christ Child,* circa 1400. Olive wood, gems, cloth and gold? *N94.355.1. Rome, Italy. Feb. 2, '94. Interpol Number : E-47/3-1994

Polish, 20th Century

1005 *Harvester at Prayer,* 1913. Bronze. Ht. 120.0 cm. Cast in 1913. Base measures 80.0 x 80.0 cm. *N94.344.1. Bielsko Biala, Poland. Mar. 19, '93. Interpol Number : E-31/3-1994

Portuguese, 17th Century

1006 *St. Anthony and the Infant,* circa 1680. Polychromed wood. Ht. 85.0 cm. *N94.361.1. Mogofores, Portugal. Mar. 5, '94. Interpol Number : E-82/5-1994

Portuguese, 18th Century

1007 *Angel.* Polychromed and gilded wood. Ht. 50.0 cm. Little finger of left hand missing. *N94.347.1. Penela, Portugal. Nov. 26, '93. Interpol Number : E-40/3-1994

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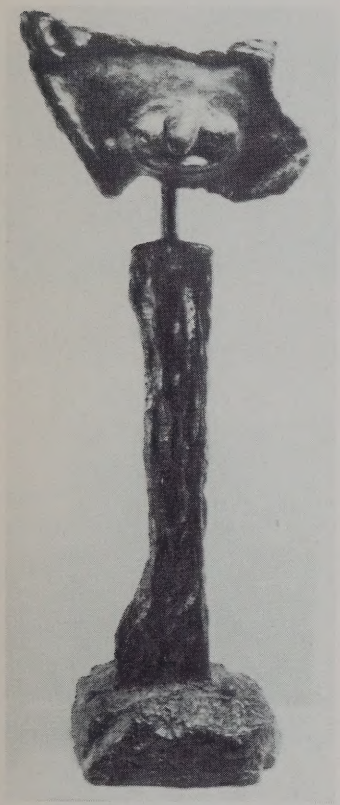
Spanish, 20th Century

1008 MIRO, Joan (1893-1983). *La jeune fille au long cou (Girl with a long neck)*, 1956. Bronze. Ht. 63.5 cm. Edition No.: 6/6. On a square base measuring 13.0 x 26.0 cm. *N94.341.1. Istres, France. Mar. 12, '94. Interpol Number : E-65/4-1994



1008

Decorative Arts

Clocks, Timepieces, Watches

Dutch, 18th Century

1009 VRIJTHOFF, Jan B. Table Clock. Ebony and gold. *N94.383.1. Bosch en Duin, The Netherlands. Jul. 9, '94. Interpol Number : RPBSM6/94-64962

French, 18th Century

1010 Lepine of Paris. Clock. Ormolu, paint, and porcelain? 49.5 x 35.0 x 21.5 cm. Louis XVI. *N94.386.11. Paris, France. Feb. 14, '94. Interpol Number : E-72/5-1994

1011 Clock. Ormolu and porcelain. Ht. 27.0 cm. *N94.386.10. Paris, France. Feb. 14, '94. Interpol Number : E-72/5-1994

Candlesticks, Candelabra, Lamps

French, 18th Century

1012 Candelabra, circa 1740. Ormolu and porcelain. Louis XV. The figure and possibly the flowers by Meissen. *N94.386.12. Paris, France. Feb. 14, '94. Interpol Number : E-72/5-1994

1013 Pair of candelabra, circa 1780. Ormolu. Ht. 54.0 cm. Louis XVI. *N94.348.3. Antibes, France. Feb. 21, '94. Interpol Number : E-58/4-1994

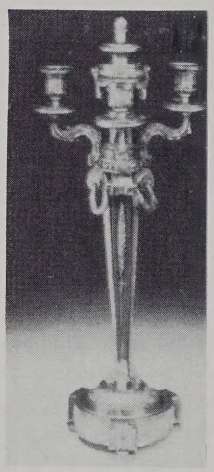
French, 19th Century

1014 Pair of candelabra. Ormolu and marble. Ht. 67.0 cm. Of Louis XVI style. *N94.386.13. Paris, France. Feb. 14, '94. Interpol Number : E-72/5-1994

Swedish, 19th Century

1015 Chandelier, circa 1800. Crystal, glass and bronze. Diam. 105.0 Ht. 110.0 cm. Now fitted with simulated electrified candles, and with a blue glass plaque. *N94.348.8. Antibes, France. Feb. 21, '94. Interpol Number : E-58/4-1994

1011



1013

1014

Ceramics, Pottery, Porcelain

French, 18th Century

1016 Jug, 1776. Faience. Ht. 27.5 cm. Made in Rouen. Depicting St. Nicholas wearing a bishop's mitre and three nude women in a tub behind him, all in a landscape. Recorded under inventory No. 3579 and catalogue No. 376. *N94.389.2. Courtrai, Belgium. Oct. 1, '93.
Interpol Number : E-64/4-1994

1017 Tureen. Faience. 16.0 x 31.0 x 21.0 cm. Made in Rouen. Decorated with a polychrome chinoiserie flower and insect design. Some ships to the edges and rim of the cover, and the foot of the body. Recorded under inventory No. 3577 and catalogue No. 373. Glazed earthenware. *N94.389.1. Courtrai, Belgium. Oct. 1, '93. Interpol Number : E-64/4-1994

1018 LA VEUVE PERRIN. Tureen, circa 1760. Faience. W. 38.5 cm. Made in Marseilles. The interior decorated with polychrome garlands of flowers on the sides and a basket with lobster, sea-urchins, and Mediterranean fish on the bottom; the exterior decorated on one side with a polychrome scene of a man carrying a staff and a woman milking a cow in a landscape with a building in the background, and on the other with a landscape with fishermen; all on a white ground. Recorded under inventory No. 3694 and catalogue No. 338. *N94.389.3. Courtrai, Belgium. Oct. 1, '93.
Interpol Number : E-64/4-1994

German, 18th Century

1019 MEISSEN PORCELAIN FACTORY. *Potter*, 1750-51. Porcelain. Ht. 19.0 cm. Recorded under inventory No. 4534 and catalogue No. 948. *N94.389.4. Courtrai, Belgium. Oct. 1, '93.
Interpol Number : E-64/4-1994

1020 MEISSEN PORCELAIN FACTORY. *Pug dog and her pup.* Porcelain. Ht. 14.8 cm. Recorded under inventory No. 5308 and catalogue No. 950. *N94.389.6. Courtrai, Belgium. Oct. 1, '93.
Interpol Number : E-64/4-1994

1021 MEISSEN PORCELAIN FACTORY. Sauceboat, 1735-38. Porcelain. 10.3 x 25.4 cm. Part of a larger service. *N94.353.1. Frankfurt, Germany. Jan. 21, '94.
Interpol Number : E-88/5-1994
Furniture, Accessories

French, 17th Century

1022 Cabinet, circa 1680. Gilded ebony and tortoise-shell. 165.0 x 152.0 x 45.0 cm. *N94.348.5. Antibes, France. Feb. 21, '94.
Interpol Number : E-58/4-1994

French, 18th Century

1023 Pair of wall brackets, circa 1740. Ormolu. 30.0 x 30.0 cm. *N94.348.4. Antibes, France. Feb. 21, '94. Interpol Number : E-58/4-1994

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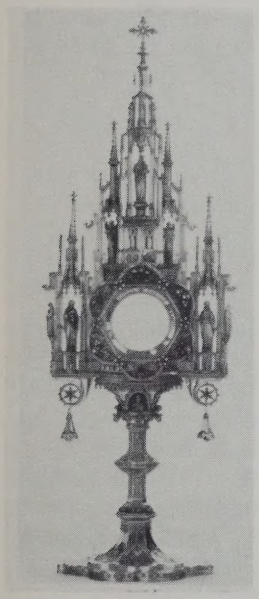
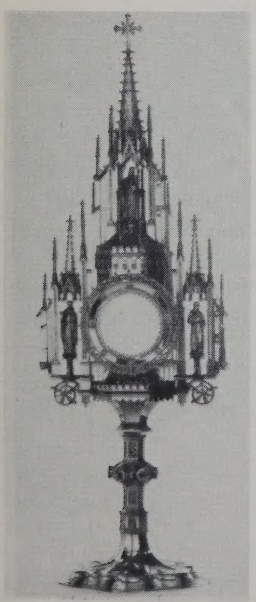


1027



1028

French, 19th Century

1024 Pair of pedestals. Ebony, pewter, tortoise-shell, and ormolu or brass. 136.0 x 53.0 cm. *N94.348.6. Antibes, France. Feb. 21, '94. Interpol Number : E-58/4-1994

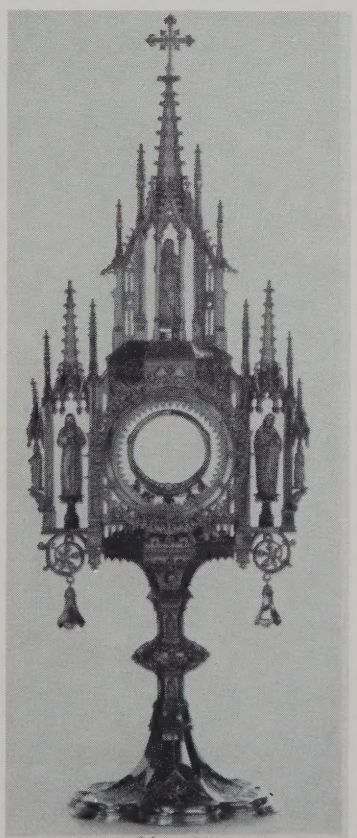
Liturgical Objects

Czech, 15th Century

1025 Monstrance. Silver gilt. Ht. 57.0 cm. Gothic period. *N94.388.1. Valtice, Czech Republic. Feb. 7, '91. Interpol Number : E-86/5-1994

Czech, 16th Century

1026 Baptismal font, 1572. Pewter. Restored in 1985. *N94.362.1. Bystrice, Czech Republic. Jan. 30, '94. Interpol Number : E-59/4-1994



1029

Dutch, 19th Century

1027 Monstrance, 1872. Gilded silver. 83.0 x 23.7 cm. Inscription on the underside of the base reads: 'sUb PastoratU franCIsCI, AntonII, hubertI BoerMans DeCanI VenLonae natI. h. Esser. fec.' Decorated silver, manufactured by Hubertus Esser with a lobed base with images of saints Martin, Vincent, Angela, Elisabeth and Francis. With window in the middle cut out with text around it which reads: 'Sanctus Sanctus Sanctus Dominus Deus Sabaoth'. *N94.378.1. Weert, The Netherlands. Apr. 27, '94.

1028 Monstrance, 1886. Gilded silver. 67.0 x 18.6 cm. Dated: Gothic B = 1886. Lobed base decorated with saints Emile, Francis, Ernst, Elisabeth, Charles Borromeus and Joseph; with statuettes of St. Anthony of Padua and a Franciscian monk on either side of the central window, and the Madonna and Child above. *N94.378.2. Weert, The Netherlands. Apr. 27, '94.

1029 Monstrance, 1877. Gilded silver. 60.0 x 17.5 cm. Dated: Gothic S = 1877. The lobed base with images of Sts. Martin, Herman Jozef, Francis Xavier, Aloysius, Francis of Assisi, Charles Borromeus; on either side of the central window are statues of St. Angela and St. Augustine to the left and to the right statuettes of St. Joseph and St. Ursula; with Mary above. *N94.378.3. Weert, The Netherlands. Apr. 27, '94.

French, 17th Century

1030 Crucifix, circa 1680. Ivory. Ht. 40.0 cm. Only the figure of Christ was stolen. *N94.363.1. Châlons-sur-Marne, France. Nov. 21, '93. Interpol Number : E-7/1-1994

French, 18th Century

1031 Chalice and paten. Silver and silver gilt. Ht. 27.0 cm. The base and stem of the chalice date from the 18th century and the bowl dates from the 19th century. *N94.363.13. Châlons-sur-Marne, France. Nov. 21, '93. Interpol Number : E-7/1-1994

1032 Chalice and paten. Silver and silver gilt. Ht. 24.0 cm. *N94.363.16. Châlons-sur-Marne, France. Nov. 21, '93. Interpol Number : E-7/1-1994

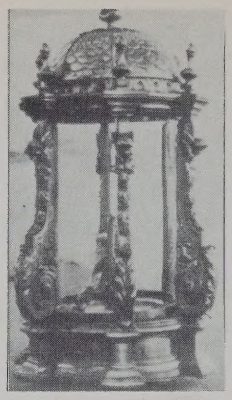
1033 Eucharistic monstrance. Ht. 33.0 cm. Used as a reliquary for the relics of St. Stephen. *N94.363.28. Châlons-sur-Marne, France. Nov. 21, '93. Interpol Number : E-7/1-1994

1034 Ewer, 1798-1809. Silver gilt. *N94.363.35. Châlons-sur-Marne, France. Nov. 21, '93. Interpol Number : E-7/1-1994

1035 Ewer and basin, 1798-1809. Silver gilt. Ht. 33.5 cm. Inscribed with the initials "M.J." *N94.363.6. Châlons-sur-Marne, France. Nov. 21, '93. Interpol Number : E-7/1-1994

1036 Reliquary. Rosewood and bronze. Ht. 38.0 cm. Used for the relics of St. Fiacre and St. Maurus. *N94.363.29. Châlons-sur-Marne, France. Nov. 21, '93. Interpol Number : E-7/1-1994

1037 Set of flasks, 1766. Pewter. Used to store holy oils. Having an elongated neck above an oval body, with a stepped cover. Dated. *N94.363.33. Châlons-sur-Marne, France. Nov. 21, '93. Interpol Number : E-7/1-1994



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French, 19th Century

1038 Baptismal shell. Silver plate. Diam. 7.5 cm. *N94.363.21. Châlons-sur-Marne, France. Nov. 21, '93. Interpol Number : E-7/1-1994

1039 Bishop's crozier, 1819-38. Silver gilt. Used by Monsignor de Prilly, Bishop of Chalons from 1824 to 1860. Only the crook was stolen. *N94.363.32. Chalons-sur-Marne, France. Nov. 21, '93. Interpol Number : E-7/1-1994

1040 Candleholder, circa 1815. Gilded bronze. W. 40.0 cm. Used for pontifical masses. *N94.363.18. Chalons-sur-Marne, France. Nov. 21, '93. Interpol Number : E-7/1-1994

1041 Censer. Silver. Ht. 26.0 cm. *N94.363.23. Chalons-sur-Marne, France. Nov. 21, '93. Interpol Number : E-7/1-1994

1042 Chalice and paten, 1819-38. Silver gilt and silver. Ht. 28.0 cm. The base of the chalice is decorated with ladies' jewelry comprising two rings and two earrings. Inscribed with the initials "G N H". N94.363.12. Chalons-sur-Marne, France. Nov. 21, '93. Interpol Number : E-7/1-1994

1043 Chalice and paten, circa 1870. Silver, silver gilt and enamel. Ht. 25.0 cm. Dimension is height of chalice. The lobed base set with enamelled medallions depicting saints and with applied beading. The paten inscribed "IHS" in the center and surrounded by a Latin inscription. Bears the initials "N H," possibly of the maker. *N94.363.15. Chalons-sur-Marne, France. Nov. 21, '93. Interpol Number : E-7/1-1994

1044 Chalice and paten, circa 1870. Silver gilt and enamel. Ht. 23.0 cm. The bowl decorated on the lower half with eight enamelled medallions depicting apostles, evangelists and prophets. The eight- lobed base also decorated with eight enamelled medallions also depicting apostles, evangelists, and prophets. In the Renaissance revival style. The chalice bears the initials "P F R," possibly those of the maker. The paten decorated with a lamb and inscribed "AGNVS DEI." *N94.363.17. Chalons-sur-Marne, France. Nov. 21, '93. Interpol Number : E-7/1-1994

1044

1045 Chalice and paten, circa 1875. Silver and silver gilt. Ht. 28.0 cm. Second half of the 19th century. Inscribed: "A. VIE." *N94.363.26. Chalons-sur-Marne, France. Nov. 21, '93. Interpol Number : E-7/1-1994

1046 Chalice and paten, circa 1875. Silver and silver gilt. Ht. 32.5 cm. Decorated on the lower section of the bowl in relief with oval medallions with bust portrait of Christ alternating with a design of wheat. Knop also decorated with medallions depicting Christ, the Virgin Mary and a scene from the Passion. Both chalice and paten marked: "A. RENAUD", possibly the maker. *N94.363.27. Chalons-sur-Marne, France. Nov. 21, '93. Interpol Number : E-7/1-1994

1045

1046

1047 Chalice, paten, tray and cruet set, circa 1870. Silver gilt, enamel and glass. Ht. 26.0 cm. Dimension is height of chalice. Height of cruet: 18.0 cm. Marked: "DEMARQUES FRERES." In the Gothic revival style. *N94.363.14. Chalons-sur-Marne, France. Nov. 21, '93. Interpol Number : E-7/1-1994

1047

1048 Ciborium, 1819-38. Silver gilt. Ht. 26.0 cm. The body decorated with alternating oval reserves depicting biblical scenes (one showing the Last Supper) and cattails and other foliage. *N94.363.8. Chalons-sur-Marne, France. Nov. 21, '93. Interpol Number : E-7/1-1994

1049 Ciborium, 1819-38. Silver. Ht. 22.0 cm. *N94.363.9. Chalons-sur-Marne, France. Nov. 21, '93. Interpol Number : E-7/1-1994

1050 Ciborium, 1819-38. Silver gilt. Ht. 23.0 cm. Inscribed: "A. RENAUD," possibly the maker. *N94.363.10. Chalons-sur-Marne, France. Nov. 21, '93. Interpol Number : E-7/1-1994

1048

1051 Holy water pail, circa 1880. Silver plate. Ht. 20.0 cm. Urn-form with a bail handle, decorated with an engraved design of palmettes and leaves at the rim and at the base. *N94.363.22. Chalons-sur-Marne, France. Nov. 21, '93. Interpol Number : E-7/1-1994

1052 Incense boat. Silver. Early 19th century. *N94.363.34. Chalons-sur-Marne, France. Nov. 21, '93. Interpol Number : E-7/1-1994

1053 Monstrance, circa 1830. Silver gilt. Ht. 92.0 cm. Of the sunburst form. *N94.363.3. Chalons-sur-Marne, France. Nov. 21, '93. Interpol Number : E-7/1-1994

1054 Monstrance, circa 1830. Silver plate and gilded bronze. Ht. 58.0 cm. Of the sunbrurst type.*N94.363.4. Chalons-sur-Marne, France. Nov. 21, '93. Interpol Number : E-7/1-1994

1055 Monstrance, circa 1875. Silver gilt and enamel. Ht. 77.0 cm. Of the sunburst type. Inscribed: BRUNET. *N94.363.5. Chalons-sur-Marne, France. Nov. 21, '93. Interpol Number : E-7/1-1994

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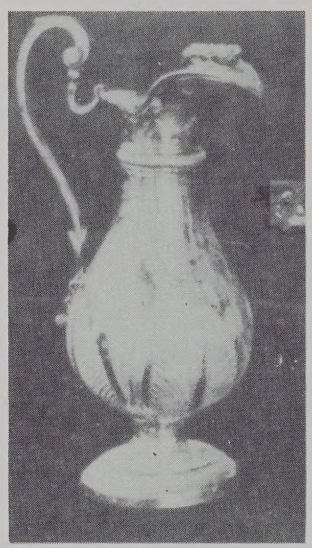


1056

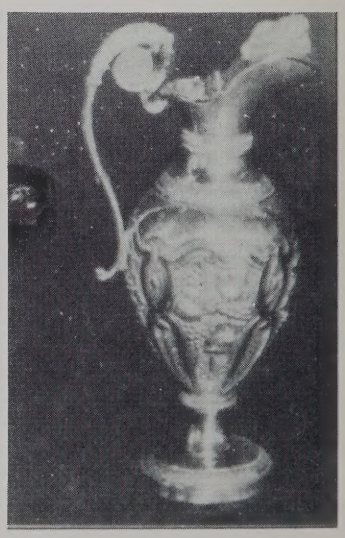
1057

1056 Pair of cruets and tray, 1809-19. Silver. Ht. 18.0 cm. In the Empire style and marked with the initials "P P," possibly those of the maker. Length of tray: 39.0 cm. *N94.363.24. Chalons-sur-Marne, France. Nov. 21, '93. Interpol Number : E-7/1-1994

1057 Pair of cruets and tray, 1809-19. Silver gilt. Ht. 18.0 cm. In the Empire style. Length of tray: 39.0 cm. Inscribed with the initials "P P," possibly those of the maker. *N94.363.25. Chalons-sur-Marne, France. Nov. 21, '93. Interpol Number : E-7/1-1994

1058 Pair of cruets and tray, circa 1850. Silver. *N94.363.36. Chalons-sur-Marne, France. Nov. 21, '93. Interpol Number : E-7/1-1994

1059 Plaque. Gilded bronze. Ht. 13.0 cm. A "kiss-of-peace" plaque. Depicting the Assumption in the center. Early 19th century. En suite with N94.363.20. *N94.363.19. Chalons-sur-Marne, France. Nov. 21, '93. Interpol Number : E-7/1-1994



1058

1060 Plaque. Gilded bronze. Ht. 13.5 cm. A "kiss-of-peace" plaque. The center depicting a deacon holding a palm branch. Early 19th century. En suite with N94.363.19. *N94.363.20. Chalons-sur-Marne, France. Nov. 21, '93. Interpol Number : E-7/1-1994

1061 Reliquary. Gilded bronze and silver plate. Ht. 26.0 cm. Gothic revival style case mounted on a 16th century chalice stem. Reliquary of St. Victoire. *N94.363.30. Chalons-sur-Marne, France. Nov. 21, '93. Interpol Number : E-7/1-1994

1062 Set of episcopal accessories. Gilded metal. Comprising: a ewer, a portable candleholder, a ewer tray, two oval trays and a pair of scissors. Height of the ewer: 31.0 cm. *N94.363.7. Chalons-sur-Marne, France. Nov. 2, '93. Interpol Number : E-7/1-1994

French, 20th Century

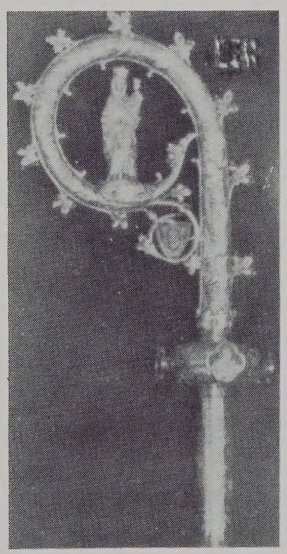
1063 Bishop's crozier, 1913-48. Silver gilt and enamel. Used by Monsignor Tissier, bishop of Chalons from 1913 to 1948. Only the crook was stolen. *N94.363.31. Chalons-sur-Marne, France. Nov. 21, '93. Interpol Number : E-7/1-1994

French, Century Unknown

1064 Chalice and paten. Silver gilt. Ht. 31.0 cm. The bowl decorated with reserves depicting scenes from the Passion of Christ. Inscribed with the initials "P P." *N94.363.11. Chalons-sur-Marne, France. Nov. 21, '93. Interpol Number : E-7/1-1994

1065 Monstrance. Gilded metal and silver. Ht. 66.0 cm. Of the sunburst form. *N94.363.2. Chalons-sur-Marne, France. Nov. 21, '93. Interpol Number : E-7/1-1994

1062



1063

1067

Polish, 18th Century

1066 Reliquary, circa 1750. Silver. 36.0 x 80.0 x 33.0 cm. Embossed rococo style reliquary containing relics of St. Valentine. Inscribed in Polish in the cartouche: S. WALENTY MODL SIE ZA NAMI." *N94.346.1. Krobia, Poland. Feb. 3, '93. Interpol Number : E-32/3-1994

Objects of Art

French, 19th Century

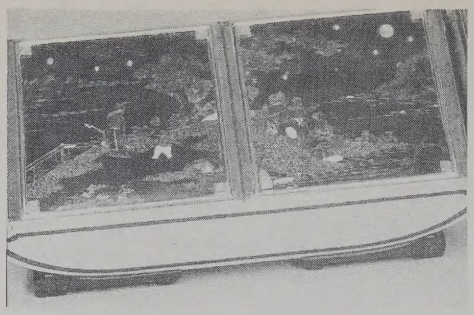
1067 Pair of vases. Lacquer and ormolu. Diam. 18.0 Ht. 33.0 cm. Louis XV style. Brown lacquer with a design of flowers, leaves, branches and birds, in ormolu mounts. *N94.386.16. Paris, France. Feb. 14, '94. Interpol Number : E-72/5-1994

French, 20th Century

1068 CARTIER. Cigarette box. Silver, gold, mother-of-pearl, cora, and bakelite. l. 6.0 x 16.0 x 9.0 cm. Signed and numbered: Cartier No. 4405. Rectangular, the top centering a panel with a Chinoiserie design of two figures in a landscape flanked by two plain panels, the thumbpiece of coral, the sides with stripes in yellow and pink gold, on rectangular bakelite feet. *N94.351.1. New York, NY. Oct. 10, '94. *Reward.*

1068

1069 CARTIER. Cigarette box. Gold, silver, coral and diamonds. 6.0 x 20.0 x 8.5 cm. Stamped: Cartier. Boat shaped, the lid in two parts, hinged at the sides, each with a Chinoiserie design, the one at left of two figures on a terrace, a river in the background, two birds in the sky; the right panel with two figures seated on a riverbank, the man gesturing toward the moon which is a rose cut diamond. *N94.351.2. New York, NY. Oct. 10, '94. *Reward.*

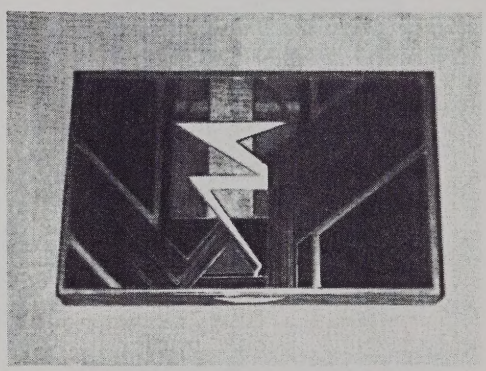


1069

1070 GOULDEN, Jean. Box. Brass and enamel. 4.0 x 25.0 x 18.0 cm. Art Deco style. The top inlaid with a geometric, zig-zag design in white, blue, and black covering approximately half of the surface. *N94.351.3. New York, NY. Oct. 10, '94. *Reward.*

1070

1071 GOULDEN, Jean. Box. Brass, enamel and glass. 4.0 x 25.0 x 18.0 cm. Signed and numbered: Jean Goulden LXXXVIII 29. Art Deco style. Rectangular with a dark blue, white and burgundy geometric design comprising a white "zig zag" in the center against other forms. *N94.351.4. New York, NY. Oct. 10, '94. *Reward.*



1071

Silver

Dutch, 17th Century

1072 Plaque. Silver. Diam. 19.0 cm. Marked "AV", and on the frame stamped "I". Relief plaque with a bacchanal procession with nude and half-nude figures cavorting amid grapes, laurel leaves and putti; the plate rimmed with a tongue motif. *N94.372.2. Amsterdam, The Netherlands. May 22, '94.

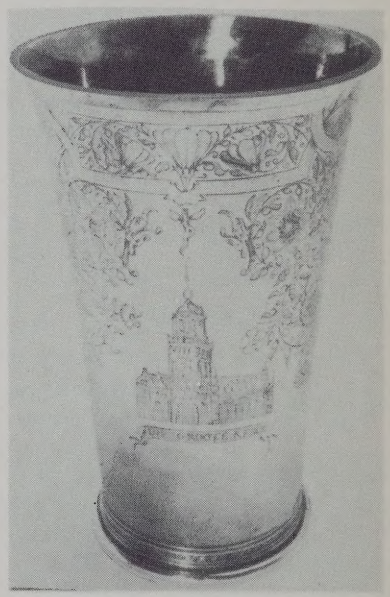
1072

Dutch, 19th Century

1073 Two supper beakers. Silver. Chased design with flowers, fruits and birds around a church with a line of text below it that says: "Die Groote Kerck." *N94.374.1. Deventer, The Netherlands. Jun. 3, '94. Interpol Number : 94-49579

Russian, 19th Century

1074 Plate, circa 1870. Silver. Diam. 48.0 cm. Inscribed on the frame in stylized Russian script: "Before the Otmagorbov construction of the railway Shugskoje Ivanova by the factory in the district Vieuga." Showing a locomotive in a railway yard with a city in the background. *N94.372.1. Amsterdam, The Netherlands. May 22, '94.



1073 *(one of a pair-front)*

1073 *(one of a pair-verso)*

Tapestries, Textiles

French, 18th Century

1075 BEAUVAIS TAPESTRY MANUFACTURY. "Russian Games - Blind Man's Bluff". Silk. 269.2 x 430.7 cm. Pastoral scene with several figures in a landscape, all wearing classical style robes. Recently restored. With velcro attached on back for hanging. *N94.371.1. Palm Beach, FL. Sep. 16, '94.

1075

Antiquities

Miscellaneous Articles

Greek, Century Unknown

1076 Mosaic. Colored pebbles. Diam. 80.0 cm. The central portion of a mosaic floor, depicting a one-handled vase surrounded by a florai design; made of small black, white, ochre, orange and red pebbles. Weight approximately 20 to 25 kgs. N94.385.1. Thessaloniki, Greece. Aug. 26, '94.

Sculpture

Roman, 1st Century

1077 Fragment. Stone (marble?). 32.0 x 62.0 x 34.0 cm. Architectural fragment from the Imperial Roman period. May bear the inventory No. 1397. *N94.357.1. Milas, Turkey. Feb. 24, '94. Interpol Number : E-77/5-1994

077

Asian Art

Ceramics

Chinese, 17th Century

1078 Plate, 1662-1722. Porcelain. Diam. 34.0 Ht. 6.3 cm. Famille verte. Kangxi period, Ming dynasty. Decorated in polychrome with flowers and imaginary animals including a phoenix, on a yellow ground, within a stylized border. *N94.389.7. Courtrai, Belgium. Oct. 1, '93. Interpol Number : E-64/4-1994

1078

Chinese, 18th Century

1079 Plate, 1723-1736. Diam. 21.7 Ht. 3.3 cm. Famille rose with polychrome decoration depicting a Chinese woman sitting on a bench with two children playing in front of her. Yongzheng period. Qing dynasty. Recorded under inventory No. 5296 and catalogue No. 776. *N94.389.5. Courtrai, Belgium. Oct. 1, '93. Interpol Number : E-64/4-1994

1079

Islamic Art

1080 Vase, circa 1760. Cloisonné. 30.0 x 18.0 cm. K'ien Long period. Figures and landscape of European inspiration; possibly made for the export market. *N94.386.15. Paris, France. Feb. 14, '94. Interpol Number : E-72/5-1994

Chinese, 7th-10th Century

1081 Horse and rider, 618-906 . Earthenware. 40.0 x 35.0 cm. Tang Dynasty. A man wearing a red robe with a green collar on horseback, on a rectangular base. With traces of green, yellow ochre, and cream glazing. *N94.386.14. Paris, France. Feb. 14, '94. Interpol Number : E-72/5-1994

Tapestries, Textiles

Chinese, 16th Century

1082 Embroidered panel, 1573. Silk, gold, and velvet. 60.0 x 136.0 cm. Wanli period of the Ming Dynasty. Depicting the Imperial yellow five-clawed dragon. On a dark green velvet ground. *N94.360.1. New York, NY. Oct. 15, '93.

Books, Documents, Manuscripts

Turkish, 15th Century

1083 SIMAVNA, Bedrettin Mahmut B. Kadi. *Et-Teshil Fi Serhi Letaifi 'l-Isaret*, 1415. Paper and leather. 27.5 x 19.0 x 21.0 cm. Catalogue Reg. 17373 (347). Written in Arabic script. Comprising 366 folios in different Naskh calligraphy, bound in leather stamped with a central medallion (Semse). L94.1190.3. Ankara, Turkey. Apr. 14, '94. Interpol Number : C/ov-2C/9539/94

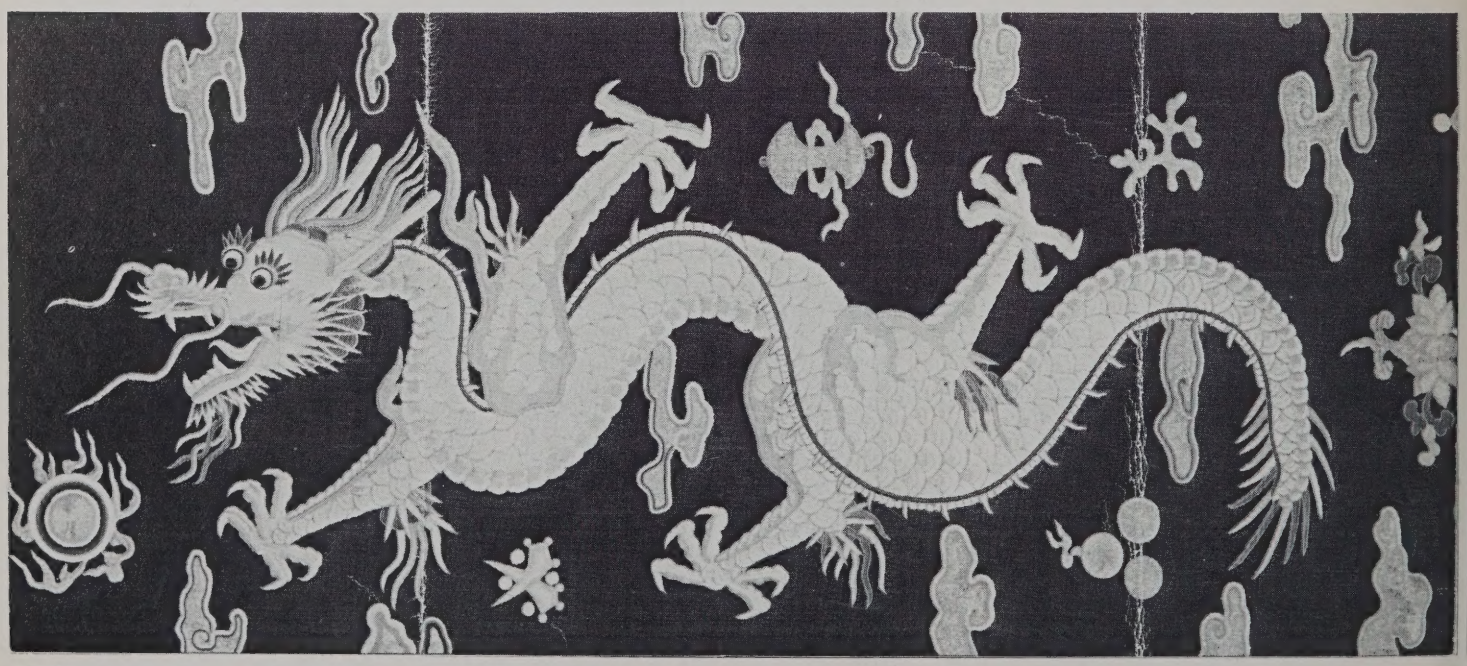
1080

Turkish, 18th Century

1084 ABDALLAH, Katib Celebi Mustafa B. *Cihannuma*. Paper and leather. Catalogue No. 197. Written in Ottoman Turkish comprising of 698 folios, leather binding, printed at the Amira printhouse. L94.1190.2. Ankara, Turkey. Apr. 14, '94. Interpol Number : C/ov-2C/9539/94

Turkish, 19th Century

1085 ERZURUMI, Ibrahim Hakki. *Marifetnameh (Biography)*, 1804. Paper, leather, and gilding. 33.5 x 25.5 cm. Catalogue ref: No. 647. In Ottoman Turkish. 31 lines, 46 folios, written in Naskh (cursive Quranic script). Leather binding with gilding stamped central medallion (Semse) and flap. The borders of the page simply illuminated, included 7 figures, 24 illustrations and 2 maps. L94.1190.1. Ankara, Turkey. Apr. 14, '94. Interpol Number : C/ov-2C/9539/94



1082

Cumulative Stolen Art Index 1994

Jan.	1-25
Feb./Mar.	37-103
Apr.	104-179
May/Jun.	180-301
Jul.	302-419
Aug.	420-513
Sept.	514-621
Oct.	622-753
Nov.	754-910
Dec.	911-1085

Abdallah, K. C. M. B. 1084
Abdy, W. 483
Abravanel, I. ben J. 613
Agostini, P. 546-48
Aivazovskii, I. K. 972
Amadeus-Dier, 454
Ambrose, 302
American
  Arms, Armor 292-97
  Books, Documents, Manuscripts 178, 900-9
  Clocks, Timepieces, Watches 826
  Glass 244-45
  Judaica 251-53
  Models 753
  Objects of Art 91, 571-79
  Paintings, Pastels, Mixed Media Works, Watercolors 1-2, 37-42, 180-89, 305-8, 514-20, 622-26, 754-56, 911-34
  Photographs 129, 656-59
  Prints, Drawings 229, 341, 455
  Sculpture 70-2, 235-36, 546-48, 817
  Silver 29, 273
  Tapestries, Textiles 30
American Indian
  Arms, Armor 275-76
  Clothing, Costumes 277-79
  Objects of Art 280-83
Amiry, T. 180
Andrews, S. 814-15
Antonio, F. de 117
Appel, K. 951
Arab
  Books, Documents, Manuscripts 614
Archipenko, A. 23
Arthurs, S. J. 521
Attic
  Ceramics, Pottery, Porcelain 706-14
Audubon (after), J. J. 178
Austrian
  Arms, Armor 886
  Candlesticks, Candelabra, Lamps 241
  Ceramics, Pottery, Porcelain 835-37
  Furniture, Accessories 845
  Glass 489-90, 847-49
  Paintings, Pastels, Mixed Media Works, Watercolors 3-6, 104-5, 190-91, 421-22, 627-29, 757
  Sculpture 20, 134-36, 462, 661, 985-86
Avetisian, M. 973
Avont, P. V. 940

Basnier, J. 371
Bauer, M. A. J. 947
Beaulieu, P. V. 758-59
Beauvais, M. R. 1075
Belgian
  Paintings, Pastels, Mixed Media Works, Watercolors 43, 630-36
Berman, E. 455
Betts, H. H. 930
Bischoff, F. A. 911
Blommers, B. J. 774
Borglum, E. 912
Borlon, P. 35
Boshamer, J. H. 944
Bosshard, R. 963
Botelho, C. 971
Botero, F. 987
Bourgault, R. A. 463
Boutet, N. 890
Bouts, D. 314
Boyett, M. 817
Brandely, D. 235-36
Brandt, K. 500
Bronius, B. R. 808
Brown, M. 514
Bruni, B. 22
Buffet, B. 329
Bulgarian
  Paintings, Pastels, Mixed Media Works, Watercolors 935
Burkhardt, H. 69
Byhre, D. 303
Byzantine
  Paintings, Pastels, Mixed Media Works, Watercolors 506

Caballos, G. V. de A. y 522-23, 762-63
Cadena, L. 316-19
Cafe, W. 567
Cahier, J. 859
Callaghan, M. E. 910
Cambodian
  Sculpture 405-17
Campaggio, 62
Canadian
  Books, Documents, Manuscripts 910
  Paintings, Pastels, Mixed Media Works, Watercolors 106-7, 309-13, 423, 521, 758-61, 936-37
  Prints, Drawings 814-16
  Sculpture 463, 818-24
Caputo 57
Carolus-Duran, C. E. A. 443
Cartier 1068-69
Cassatt, M. S. 37
Chadwick, L. 990
Chagall, M. 982-83
Chang, T. 748-52
Charlesworth, R. 309
Chawner, H. 582-83
Chelsea Porcelain Factory 356-61
Chemiakin, M. 811
Chinese
  Ceramics 1078-81
  Paintings, Pastels, Mixed Media Works, Watercolors 192, 746-52
  Tapestries, Textiles 1082
Christensen-Fabricius, B. 479
Claudel, C. 81-2
Cloudot, P. 510
Clouet, F., Attr. to 787
Cocteau, J. 458-60
Colombian
  Paintings, Pastels, Mixed Media Works, Watercolors 522-23, 762-63
  Sculpture 549, 987
Connor, A. C. 913
Corinthian
  Ceramics, Pottery, Porcelain 715-45
Correggio, A. Allegri, Called Il 452
Cortès, E. L. 115
Cowles, G. 484
Cox, C. H. 129
Crayer, G. de 433
Croatian
  Paintings, Pastels, Mixed Media Works, Watercolors 637-38
Crochet, J. 853
Crocker, C. M. 931
Curtis, E. S. 656-59
Cypriot
  Sculpture 174
Czech
  Arms, Armor 887
  Candlesticks, Candelabra, Lamps 566
  Ceramics, Pottery, Porcelain 838
  Liturgical Objects 570, 1025-26
  Paintings, Pastels, Mixed Media Works, Watercolors 108-9
  Sculpture 73-9, 137-41, 342, 550-56, 988

D'Argental, 147
Damaskinos, A. 362
Danish
  Candlesticks, Candelabra, Lamps 479-82
  Clocks, Timepieces, Watches 478
  Paintings, Pastels, Mixed Media Works, Watercolors 524-25, 938
  Silver 500-4
Daumier, H. 544
David, A. 197
De Fer, N. 99
De Penna, O. 53
Didrichsen-Fabricius, T. 501

Dignimont, A. 446
Dixon, M. 914
Dommersen, P. C. 948
Dresden Faience Factory 841-44
Dubuffet, J. 19, 529
Dufy, R. 964-65
Dutch
Clocks, Timepieces, Watches 1009
Liturgical Objects 1027-29
Paintings, Pastels, Mixed Media Works, Watercolors 7-8, 44-6, 193-95, 314-15, 424-29, 764-74, 939-51
Prints, Drawings 230
Sculpture 989
Silver 1072-73

Ecalle, R. G. 400
Eckenbrecher, T. V. 532
Ecuadorian
Liturgical Objects 365
Paintings, Pastels, Mixed Media Works, Watercolors 316-19
Sculpture 557
Egyptian
Sculpture 31, 175
English
Candlesticks, Candelabra, Lamps 483-84, 567-68
Ceramics, Pottery, Porcelain 355-61
Miscellaneous Articles 352-54
Paintings, Pastels, Mixed Media Works, Watercolors 9-10,47-52, 110, 430, 526-27, 639, 775-76
Sculpture 142, 990
Silver 582-85
Tapestries, Textiles 92
Erftemeijer, P. 989
Erté (Romain de Tirtoff called Erté) 70, 240
Erzurumi, I. H. 1085
Eskimo
Objects of Art 284
Euclid 597
European
Arms, Armor 298
Ceramics, Pottery, Porcelain 485, 839-40
Judaica 256-57
Miniatures 880-81
Paintings, Pastels, Mixed Media Works, Watercolors 11, 320-25, 431-32, 777-86
Prints, Drawings 456
Sculpture 143, 343-44, 464

Fabergé (A. Glasov) 398
Fabergé (August Holstrom) 383
Fabergé (Britzin) 399
Fabergé (Johan Viktor Aarne) 384
Fabergé (Michael Perchin) 385-89
Fabergé 363-64, 390-97
Fato, V. 337
Fautrier, J. 966
Favier Frères 860
Favier, A. 861
Ferneley, Jr., J. 48
Firdausi 618-19
Fitzgerald, F. S. 900
Flemish
Books, Documents, Manuscripts 596-97
Enamels 569
Liturgical Objects 366-67
Musical Instruments 35
Paintings, Pastels, Mixed Media Works, Watercolors 111-12, 196, 433-38, 528, 952
Sculpture 21
Foeng, J. C. A. 65-6
Fortin, M. 106
Foujita, T. 970
Francken (School of), F. 434
Frank, L. 630-31
Frémiet, E. 237
French
Arms, Armor 888-91
Books, Documents, Manuscripts 99, 598-603
Candlesticks, Candelabra, Lamps 147, 834, 1012-14
Ceramics, Pottery, Porcelain 486-87, 1016-18
Clocks, Timepieces, Watches 563-64, 827-32, 1010-11
Furniture, Accessories 84-90, 846, 1022-24,
Glass 663, 850-51
Judaica 258
Liturgical Objects 368-82, 494, 852-76, 1030-65
Miscellaneous Articles 565, 833
Models 100-2
Musical Instruments 510-11
Objects of Art 1067-71
Paintings, Pastels, Mixed Media Works, Watercolors 12, 53-6, 113-15, 326-32, 439-46, 529-30, 640-45, 787-806, 953-67
Prints, Drawings 19, 67, 457-60, 544-45, 660, 981-83
Rugs, Carpets 581
Sculpture 80-82, 144, 237-39, 345, 465-69, 558-61, 825, 991-1003
Silver 400, 505
Tapestries, Textiles 1075
French, J. 622-24
Friedrich, C.D. 531

Gallé, E. 663
Garemyn, J. A. 441
Gelez, E. 862
Generalic, M. 637
Gerini, N. d. P. 116
German
Arms, Armor 299-301, 892-99
Books, Documents, Manuscripts 604-5
Ceramics, Pottery, Porcelain 243, 488, 841-44, 1019-21
Clocks, Timepieces, Watches 24
Jewelry 491
Judaica 259-63
Liturgical Objects 495-96, 693-703, 877-78
Paintings, Pastels, Mixed Media Works, Watercolors 447-48, 531-32
Giambologna (Copy after) 993
"Girl in a Swing" 355
Golikov, I. 169-73
Golub, L. 517
Goodwin, R. 915-16
Goulden, J. 1070-71
Gray, H. P. 917
Greco-Roman
Sculpture 176
Greek
Icons 148-55, 362
Miscellaneous Articles 1076
Paintings, Pastels, Mixed Media Works, Watercolors 449-51
Sculpture 93, 145, 177, 274
Gregor, H. 1
Grundy, W. 584
Guttuso, R. 119-21, 130-32

Hagemans, M. 632
Harmon, C. H. 918-19
Hart, W. M. 305
Hartley, M. 181
Hass, G. 480
Hatzimihalis, T. 449
Headley III, G. W. 571-79
Hellenistic
Sculpture 882
Hemingway, E. 901-6
Hervé, J. R. 806
Hilverdink, E. A. 7
Hoffman, H. 754
Holgate, E. 816
Howe, O. 39-40
Hulk, W. F. 8
Hungarian
Judaica 264
Hunter, C. 920

Inden, A. 194
Indian
Sculpture 287
Ingres, J. 457
Innocent III (Pope) 606
Israeli
Judaica 265
Italian
Books, Documents, Manuscripts 606-9
Furniture, Accessories 26-7

Jewelry 492
Liturgical Objects 28, 160-67, 497-99
Musical Instruments 512
Objects of Art 580
Paintings, Pastels, Mixed Media Works, Watercolors 13-17, 57-62, 116-21, 197, 333-37, 452-54, 533-37, 807, 968-69
Prints, Drawings 130-32
Sculpture 22, 83, 562, 1004
Izzard, D. 760

Japanese
Paintings, Pastels, Mixed Media Works, Watercolors 970
Jarvis, G. 311-13
Jeansen, C. 481
Johnsen, N. 502
Jordaens, J. Studio of 111
Jorn, A. 938
Judson, W. L. 921

Kandinsky, W. 122
Kisling, M. 655
Klee, P. 234, 541-43, 980
Kleitsch, J. 932
Klimt, E. 5
Kliun, I. 123
Kogan, N. 198-206, 231-33
Kooning, W. de 755
Korovai, Y. 207-24
Kossak, J. F. von 646-52
Kossak, W. von 641-44,653
Kovacic, M. 638
Kowalski, S. 809
Kuijpers, C. 427-29
Kuryatto, C. 654

Labelle, F. 310
Landolfo, P. 333-34
Lastman, P. 941-42
Léger, F. 330-32, 530
Leopold, Duke of Austria 604
Lepine of Paris 1010
Leslie, C.R. 9
Lester, L. 922
Levitan, I. 124
Lithuanian
Paintings, Pastels, Mixed Media Works, Watercolors 808
Little, J. G. 936
Llado, J. T. 64
Loiseau, G. 328
Longepied, L. 238
Longval, G. 625
Loque, J. 863
Lorain, C. 818
Lorris, G. de and Meung, Jean de 598
Lucas 847-49
Lund, P. K. 503
Luvaton, 247

Maillol, A. 558-59
Maître des yeux bridés 596
Malevitch, K. 126-27
Mancini, F. 13
Marca-Relli, C. 518
Mariani, A. 512
Marshall, A. 923
Master of Alkmaar 528
Master of Mourning of Zebrak 138
Matisse, H. 545, 660
Mauser 300
Maze, P. L. 626
Meissen Porcelain Factory 243, 488, 1019-21
Mercié, M. J. A. 239
Metsu, G. 44
Mickiewicz, A. 610
Mignard, P. , Attr. to 640
Miró, J. 1008
Moriah 248
Motherwell, R. 519
Munch, E. 63, 338
Muscat, J. F. 423
Music, A. 535-37

Nedham, W. 49
Netscher, C. 45
Nicholas III (Pope) 607
Nielsen, P. 524-25
Nigerian
Clothing, Costumes 591-93
Sculpture 285, 513, 594-95, 885
Norwegian
Paintings, Pastels, Mixed Media Works, Watercolors 338

Oppiz, J. 887
Orfèvre, M. T. 372
Ostade, A. von 764

Pakistani
Sculpture 288-91
Parodi, D. 118
Parthenis, G. 450
Pascin (Called Pincas), J. 935
Patterson, C. 756
Patterson, I. 907
Pellan, A. 107
Peracino, L. 58-60
Persian
Books, Documents, Manuscripts 615-20
Judaica 266-67
Miniatures 621
Petitjean, E. 54
Picasso, P. 18, 128, 133, 974-79, 984
Pinchon, J. 326
Pineda, M. 71
Pissarro, C. 55, 645
Polish
Books, Documents, Manuscripts 179, 610
Candlesticks, Candelabra, Lamps 242
Judaica 268
Liturgical Objects 168, 879, 1066
Paintings, Pastels, Mixed Media Works, Watercolors 339, 646-55, 809-10
Prints, Drawings 461
Sculpture 346-51, 470-75, 1005
Popp, E. 838
Portuguese
Judaica 269
Paintings, Pastels, Mixed Media Works, Watercolors 971
Sculpture 146, 476, 662, 1006-7
Poussielgue-Rusand, P. 864
Pradler, J. 825
Pre-Columbian
Jewelry 98
Sculpture 883-84
Purcell, J. D. 761

Raeburn, Sir H. 430
Raphael Urbinas, Copy of 420
Redmond, G. 924
Reimer, H. 894
Rembrandt, H. van. R. Copy after 424
Rembrandt, H. van R. Circle of 193
Renaud, A. 373-76
Renoir, P. 788-801
Rever 898
Rigaud, H. 439-40
Rijk, I. d. 195
Riopelle, J. P. 937
Rodin, A. 560-61, 1003
Rogers, C. A. 925
Roman
Jewelry 95
Metals 97
Miscellaneous Articles 704
Objects of Art 509
Sculpture 32-34, 94, 507-08, 586-90, 705, 1077
Roseland, H. H. 38
Rouault, G. 802
Roussel, C. E. J. 961
Rubens, P. P., Attr. to 112
Russian
Icons 156-59, 664-92
Jewelry 363-64
Judaica 270-72
Medals 418-19
Objects of Art 169-73, 383-99
Paintings, Pastels, Mixed Media Works, Watercolors 122-27, 198-228, 811, 972-73
Prints, Drawings 68, 231-33
Sculpture 23, 240
Silver 1074

Samson Factory 486
Samson II, L. 370

Sanford, M. 908
Sartorius, J. N. 47
Saverijs, A. 635-36
Savrasov, A. K. 125
Scheeres, H. J. 949
Scheinberger, E. 6
Schiele, E. 629
Schweigel, O. 134
Seneca, 600
Shakir, A. 615
Shalders, G. 50
Shayer, W. J. 51
Sicilian
  Sculpture 477
Simavna, B. M. B. K. 1083
Smith, D. 72
Smith, J. I. 819
Snyder, J. 520
Sommerfeldt, J. K. 504
Soyer, M. 41
Spaendonck, C. v. 442
Spanish
  Books, Documents, Manuscripts 611-12
  Liturgical Objects 96
  Paintings, Pastels, Mixed Media Works, Watercolors 18, 64, 128, 402-3, 812-13, 974-79
  Prints, Drawings 133, 984
  Sculpture 1008
Spuij, B. 230
Stamps 103
Stanley, L. 820
Staverden, J. van 425
Surinamese
  Paintings, Pastels, Mixed Media Works, Watercolors 65-6
Swedish
  Candlesticks, Candelabra, Lamps 1015
  Paintings, Pastels, Mixed Media Works, Watercolors 340
Swiss
  Clocks, Timepieces, Watches 25
  Paintings, Pastels, Mixed Media Works, Watercolors 538-43, 980
  Prints, Drawings 69, 234

Tagliente, G. 609
Thoren, O. von 757
Thorsteinson, S. 482
Tibetan
  Paintings, Pastels, Mixed Media Works, Watercolors 286
Tiffany and Company 29, 91, 244-45
Tiger, J. 42
Tocoque, L. C. A. 327
Togolese
  Stamps 103
Tolstoy, S. 68
Topolski, F. 461
Toulouse-Lautrec, H. de 803
Towers, S. 10
Toyen, M. C. 109
Tremolière, P. 67
Trouillebert, P. D. 444
Tsaroukhis, Y. 451
Turkish
  Books, Documents, Manuscripts 613, 1083-85
  Objects of Art 36
Turner, F. C. 52
Turner, J. M. W. 526-27, 639
Turner, R. 182-89, 229
Tyler, W. R. 776

Ukrainian
  Arms, Armor 401
Unterberger, F. R. 43

Vallombreuse, H. de 487
Valtat, L. 445
Vanderbank, J. 775
Vauthrin, E. G. 56
Vedder, E. 516
Verhoesen, A. 950
Verstraeten, E. 633-34
Vertin, P. G. 315
Vienna Porcelain Factory 835-37
Villon, J. 981
Vitkovsky, V. 225-28
Vlaminck, M. de 967
Vlieger, S. J. de 943
Vrijthoff, J. B. 1009
Vuillard, E. 113-14

Wachtel, M. 933-34
Walde, A. 627-28
Walraven, J. 46
Walt Disney Studios 2
Watteau, L. J. 960
Wedekind, J. H. 340
Wendt, W. 926
White, E. 927
Whittemore, W. J. 306
Wilkes, C. W. 821-24
Williams, E. 928-29
Wilson, E. 909
Wit, J. D. 946
Wu, C. 746-47

Yamagata, H. 307-8, 341

Zeynelabidin, 617
Zinner, J. F. 893

Cumulative Missing Art Index 1994

Jan.	**1**
April	**3**
May/Jun.	**4**
Aug.	**5-6**
Sept.	**6a-7**
Dec.	**9-10**

(Note: Numeral 6 was inadvertently used twice. There are therefore two No. 6's. We apologize for any inconvenience.)

American
  Folk Art 6
  Sculpture 6a

Bogsha, L. 7
Byelorussian
  Liturgical Objects 7

Chinese
  Miscellaneous Articles 10

Dong, Q. 10

English
  Paintings, Pastels, Mixed Media Works, Watercolors 9

French
  Prints, Drawings 2, 4-5

German
  Paintings, Pastels, Mixed Media Works, Watercolors 1

Heard, J. 9

Lorrain, C. Gellé, Called Le 5
Lungkwitz, H. 1

Meadmore, C. 6
Millet, J. F. 4
Miró, J. 3

Saint-Aubin, A. de 2
Spanish
  Paintings, Pastels, Mixed Media Works, Watercolors 3